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"THE SILVER QUESTION." FROM THE PAINTING BY WALTER SATTERLEE.

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THE NOTE-BOOK.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



SHOULD artists paint horrible subjects? The question comes up, this time, apropos of the prize of \$60,000 instituted by Nobel, the inventor of dynamite, to be awarded to the man who has "done the most to abolish war and its horrors," and which has been adjudged to the Russian painter, Verestschagin, for his pictures of disemboweled corpses, frozen sentries, and the other horrors of the battle-field. Beauty is the aim of all true art, whether the artist admits another motive or not; and Verestschagin's pictures, though they may tend to promote peace, are bad art, because they are in nowise beautiful. But a really great artist may ennoble a repulsive subject, as Rembrandt has done, or beautify a painful one, as Delacroix has done. We have heard a cultivated and artistic Japanese object to Rembrandt's "Descent from the Cross" because of the painful subject; but that showed only that he could not appreciate Rembrandt's art.

We confess that we had known nothing of Mr. A. Benziger, of Zurich, Switzerland, before reading the announcement that he has been commissioned to paint the portraits of President McKinley and Vice-President Hobart for the Corcoran Art Gallery. We are still ignorant of any reason for the choice. If it were necessary to go abroad for a portrait painter competent to transmit the features of our President to posterity, why not have selected one known to fame? But we have seldom lacked for good painters of portraits; and there are at least half a dozen Americans, now living, whose works will rank, in the future, along with the best portrait painters of our day.

FROM Boston comes the news that Fortune's celebrated Moorish vase is now on exhibition in that city. The mate of this is that known as the Alhambra vase, and generally ranked as the finest specimen extant of the Moorish potter's art. It is something more than five feet high, of a slightly grayish paste, and elaborately decorated with arabesques in blue. It is supposed that the Boston Museum of Fine Arts will secure it.

ANOTHER famous vase is believed to be in the hands of some unknown American, who bought it for a song, and, probably, is not yet aware of its value. This is a copy by Wedgwood of the Portland vase, a unique Roman work bearing a representation in relief of the marriage of Peleus and Thetis. The original was found in a marble sarcophagus exhumed near Rome about four centuries ago, and was long in the possession of the Barberini family. It is in deep-blue glass, with the figures in opaque white glass. In a circular medallion on the bottom is a bust of Atys, an Asiatic divinity. The vase passed into the possession of Sir William Hamilton, and from his collection into that of the Duke of Portland. At a sale of the Duke's effects, it was bought by Wedgwood, but he afterward surrendered it to the Duchess, retaining the right for himself and his heirs to produce a stated number of copies. It is one of the copies made by Wedgwood himself that is supposed to be in this country. The story is that it was brought here by Mr. Nathan Straus, who acquired it, without being aware of its value, among a lot of objects bought at a clearance sale at the Wedgwood factory, some twenty years ago. From him

it was bought by some unknown customer for not more than two dollars. It was only after the sale that Mr. Straus learned of the possibility that he had, perhaps, given away a small fortune, for copies of the Portland vase by Josiah Wedgwood are now exceedingly rare, and are valued accordingly. But, in reality, there is but a bare chance that the missing vase is of great value. The Wedgwood factory may have turned out many copies of the vase since the death of its founder, and it is only pieces made during his lifetime for which there is much demand among connoisseurs. The possessor of a beautiful, blue vase with figures in white, representing Peleus, Thetis, Eros, Poseidon, and Atys, need not on that account deem himself one of the luckiest of mortals. He may have difficulty in showing that his copy is one of the original twenty or fifty made by Josiah Wedgwood.

THE ruling of Assistant Secretary of the Treasury Howell as to the intent of the clause in the Dingley tariff act relating to imported pictures and other works of art removes, we suppose, all doubts that may have been entertained on the subject. The collectors of this and of other ports have for some time proceeded on the supposition that it was intended to admit original works of art duty free, but to tax copies and replicas. This has resulted in the perpetration of numerous frauds by means of "artists' certificates" that the copies were original works; and now, it appears, originals and copies are to be taxed together. Mr. Howell, among other things, makes it clear that paintings imported for exhibition are not to be exempted, nor is the duty to be refunded when they are returned to their authors. As our artists are the only persons who can suffer pecuniarily from the importation of foreign pictures, and as they have repeatedly asked Congress not to lay a duty on works of art, this would lead one to conclude that the tax is one "for revenue only." This is the only country that levies such a tax, and it would be something to be ashamed of that we should be behind the smallest and neediest European states in this matter. But the whole trouble has arisen over the position of a comma, apparently introduced by mistake, and the mistake should be rectified by Congress as soon as possible.

MR. JOHN LAFARGE has been suggested for Art Commissioner of the United States at the Paris Exhibition. We doubt if a better selection could be made. Mr. LaFarge has shown himself a man of catholic tastes and generous sympathies, is perfectly courteous, is well liked by his brother artists, is a master of the French language—no inconsiderable point. He might be trusted not to treat even a schoolboy as our commissioner at a former Paris Exhibition treated Whistler.

MR. WHISTLER, who has for some time been disporting himself in parts unknown—even to his friends and business agents—has, it is now said, made an arrangement with a syndicate which will control his future work and exhibit it in a special gallery in London. But we do not put much faith in this item, for the reason that it would be very unlike Whistler thus to bind himself down. His name is mentioned along with those of Puvis de Chavannes, Dagnan-Bouveret, L'Hermitte, and Mary Cassatt, as among those appointed to be members of the Advisory Committee of the coming exhibition at the Carnegie Gallery, of Pittsburg; but it is not to be supposed that this will bring him to America.

THERE is some talk of a newly discovered Venus, of the type of the Venus de Medici, and said to be antique, which is stored away for the present in a warehouse of this city.

Professor Allan Marquand, well known as an archaeologist, but not as an expert in matters of art, has had an opportunity to examine it, and gives the result of his investigation in "Scribner's Monthly." The illustration which accompanies his article, unfortunately, does not show the points on which he lays most stress. One of these is that the goddess holds in her hand a bracelet which she has unfastened from her arm. This, he thinks, may explain the indentation on the antique portion of the left arm of the Medici Venus, which looks as though the sculptor had copied the mark left by a bracelet. The lower part of the left arm in the Medici statue and the whole of the right arm are restorations. On the other hand, the marble in the newly discovered statue is of a dark brown color, which looks to him to be the result of a failure in imitating the tone produced by age on antique marbles. The stone, too, is more translucent than Greek marbles usually are, and the tooling of the base is of a character new to him. The brown color is explained, by the dealer to whom the statue belongs, as the result of its having lain for an unknown length of time under the pavement of a stable yard in Sicily. Professor Marquand pronounces the statue, if a forgery, an uncommonly clever one; but his hesitancy in forming an opinion should convey a lesson to those who, with the merest smattering of knowledge, undertake to decide at a glance questions of the genuineness of works of art of reputed antiquity. We shall never be quite sure in such cases until the authorities of Italy, Greece, and Turkey permit reputable private parties to carry on excavations and to dispose freely of what they find. At present, the traffic in antiquities is, for the most part, carried on illegally, and the consequent need of secrecy produces endless opportunities for the fraudulent dealer.

THE sale of the famous Brinkley collection of Chinese ceramics in London this summer was ill-timed, from the late owner's point of view; and, though a few of the more knowing English and Scotch collectors bought more freely than they had intended to do, the majority of the best pieces have come to this country in the possession of Mr. A. D. Vorce. Captain Brinkley is admittedly the chief living authority on the subject of Chinese ceramics, and is well known to be a most exacting buyer, rejecting everything that is not of fine quality and in perfect preservation. Among the finest pieces of the one hundred and sixty or so secured by Mr. Vorce are a lot of celadon vases of the Kien-lung and Young-tching periods, and, in particular, a large vase of simple form, ornamented with rams' heads in relief, and probably intended to be used at the yearly sacrifices at the ancestral temple of some great provincial magnate. An iron-rust vase, probably the largest of its shape and color in the country, is also remarkable for its beautifully mottled glaze. A small tortoise-shell vase, yellow and black, with a design of peacock and peony, is perhaps unapproached in its kind; and there are a pair of imperial yellow vases, part of the plunder taken from the emperor's summer palace by the allied European forces in 1860. Besides these there are magnificent specimens of mirror black; of white, soft paste; of poudre de thé, and decorated pieces of Jacquemart's "famille rose" and the "famille verte." Mr. Vorce also owns two lacquer panels by Shosai, the best modern artist in lacquer, in which the blending of the various tones of gold, silver, black and cinnabar lacquer, so as to obtain an effect of perspective, has been successfully accomplished. These panels will become much more valuable in time than they are at present, for they are capital examples of the taste now prevalent in Japan.

THE LONDON LETTER.

ENGLAND LOSES HER GREATEST ILLUSTRATOR
—THE LATE SIR JOHN GILBERT COMPARED
WITH DORÉ AND ABBEY.

THE death of old Sir John Gilbert calls forth many eulogiums from the daily press on his work as a painter, but it seems to me that these miss the mark. He was a full member of the Royal Academy, and up to the last was as persistent an exhibitor there as is the nonagenarian, Sir Sidney Cooper. Sir John was over eighty. It is not, however, as a painter that his name will go down to posterity in the annals of British art, but as an illustrator. As such he was unrivalled in his own field, and that was a wide one. Some of the critics seem to delight in comparing him as an illustrator with Gustav Doré; but while as a delineator of romance he equalled the famous Frenchman both in power of imagination and facility of expression, he easily surpassed him as a draughtsman. It is true that he attempted no such stupendous task as the illustration of the Bible or of Dante, and one can hardly single out any of his conceptions which may distinctly be called sublime. But while he has left nothing to equal such compositions as "The Deluge" and some of Doré's illustrations of the "Inferno," he has escaped the danger of the ridiculous—as, for instance, in the latter's representation of Abraham at the cave of Macpelah. Gilbert's most elaborate undertaking was the illustration of Shakespeare, a work in a measure admirably adapted to his technical abilities and abundantly calling into play his intimate knowledge of historic costumes and accessories. Perhaps he set too much value on these. Like MacClise, he too often fell into the error of merely reproducing the scenic effects of a stage performance rather than giving an independent conception of the intentions of the great dramatist. It has been reserved for that talented American, Mr. Abbey, to depart from this convention and show us the creations of Shakespeare as living men and women instead of as actors and actresses. Of course, the task is an extremely difficult one. Even some of Mr. Abbey's own "supers" look too much as if they had been equipped by the theatrical costumer at rather short notice. This we never find in Sir John Gilbert's Shakespearean characters; for if he slights details of costume—as he often does—his players, even down to the "First Citizen" and "Second Citizen," always look as if their clothes had been made for them, and that they had got used to wearing them.

As, unintentionally, I find myself comparing Gilbert and Abbey as illustrators of Shakespeare, it may not be amiss to go a step further and compare their technic. This is not easy; for at once we are confronted by a sort of paradox. While Sir John almost invariably—even in his declining years, when the photographic "process" medium had become all but universal with book and magazine publishers—drew upon the wood, preparatory to the laborious cutting by the engraver, Mr. Abbey draws directly upon the white paper or Bristol-board for (reduced) facsimile reproduction. So far, so good. Mr. Abbey, from the technical point of view, has decidedly the advantage. It is curious to note, however, that despite the immeasurably greater facility of expression afforded the draughtsman under these last-named conditions, Sir John's work, as a rule, presents incomparably the greater freedom in effect, as it is, indeed, actually the more spontaneous. By the customary elimination of the tentative lead-pencil lines of the pen-and-ink draughtsman, one naturally expects to find the expression of his ideas reduced to the lowest possible terms—as, for instance, in the work of Mr. Gibson, and, in a lesser degree, in that of the late

Mr. Du Maurier. But what we find in the case under review is exactly the opposite. Mr. Abbey's pen technic is labored and somewhat "scratchy," suggesting engraving—but rather that of the dry-point on steel or copper than that of the burin on boxwood—while Sir John Gilbert's drawing, as we see it through the medium of the wood-engraver, is, in economy of line and simplicity of effect, much more like what is ordinarily accomplished by the "process" medium.

When, half a century ago, Gilbert began to give the British public his admirably executed drawings, for the most part very well cut on the wood under his own supervision, they were but little appreciated by certain critics, who, indeed, still seem to think that they must be inferior to copper and steel-plate engravings, and, unfortunately, they make the uncritical public suppose this to be true. When I was a child, I remember thinking how hard it was that the servant girls should have in their favorite story paper, *The London Journal*, the product of John Gilbert's wonderful pencil to delineate the sorrows of the Virtuous Shop-girl and her encounters with the Wicked Marquis, and her subsequent marriage with a handsome young officer, while I had to be content with the steel-engraved, stipple-faced ladies in coal-scuttle bonnets or feathered turbans who adorned the pages of "The Book of Beauty" which lay upon my mother's drawing-room table; or the big Family Bible, with hideous copper-plate engravings of Adam and Eve and the Serpent, and Noah and his Family going into the Ark, and David and Bathsheba and Susannah and the Elders, which precious folio was kept in the same state chamber, which sometimes I was allowed to visit if I had been a very good boy. But on one memorable day the splendid edition of Shakespeare, with hundreds of pictures by John Gilbert, beautifully engraved on wood, was placed upon the drawing-room table, and I never again coveted the maids' *London Journal*, although I confess that I could not remain wholly indifferent to the fortunes of the Virtuous Shop-girl and the Wicked Marquis, which I continued to watch from week to week. Later, came Gilbert's delightful illustrations to some of Sir Walter Scott's novels, and, as something of a connoisseur of knights in armor—for as a boy I copied industriously every one I could find—I can say that, from my point of view at least, his Ivanhoe and Bois-Gilbert have never been equalled.

John Gilbert was no less successful as a newspaper illustrator—one day print collectors will hunt up and treasure some of his pictures which appeared in the early years of *The Illustrated London News*. Wonderful stories are told of his rapid journalistic feats, which seem incredible even in these days of newspaper enterprise. According to *The Saturday Review*, he "could sketch a procession directly upon the wood block so that piece after piece could be unscrewed and taken away to the engraver while he went on with the rest." He was an ideal reporter. As a war correspondent, one can imagine that he would have been without a rival. With the wonderful spirit that he put into such battle scenes as "The Fight for the Standard," what could he not have made out of the Crimean War, the Sepoy Rebellion, or the Franco-German War?

On hearing of his death, I went again to the Victoria Era Exhibition at Earl's Court, to get another glimpse of "The Fight for the Standard" and the other pictures by him that were shown there. But they had already been removed, for he has left all his pictures to the public galleries of the city of London, of Manchester, of Liverpool, and of Birmingham. The masses had always appreciated his work, and he thus returned the compliment in right royal fashion.

MONTAGUE MARKS.

LONDON, October 8, 1897.

MINOR EXHIBITIONS.

MR. BONAVENTURE'S new gallery is nearing completion, and will soon be filled with specimens of the old French masters and others. But what will most attract attention is an extraordinary collection of portraits and other relics of Marie Antoinette, purchased from the descendants of an old servant of the royal family. Among these is the ivory rod and globe, or "bilboquet," with which the unfortunate Dauphin used to play. The collection of royal portraits, from Francis I. to Louis Philippe, made by the late Duchess de Barri, which includes the court beauties of every reign, La Vallière, Pompadour, Mme. de Maintenon, and the rest, is bound in magnificent style, with a view of the Pantheon in mosaic on the front cover. Other splendid bindings by Lortie, Chambolle, Capé, and the most celebrated masters of the art, will be seen.

At Macbeth's gallery are a number of fine examples of the old Dutch masters. One of the most remarkable is a group of card-players by Benjamin Cuyp, a cousin of the more famous painter of landscape and cattle, a large picture by whom hangs close by. The latter, with its glowing afternoon sky, will perhaps prove the more pleasing picture of the two to most persons; but the masterly drawing and brush work of the "card-players" will be sure to be admired by artists. In a rich still-life by W. K. Heda, glass and silver glitter in the brown shadows. The ugly little figures in Adrien Van de Venne's "The Minuet" dance with much show of vivacity, and are clothed in the most magnificent silks and laces. Of a few American paintings, Mr. Wilbur A. Reaser's "The Miller's Daughter," though painted in an entirely different manner, holds its own beside these old Dutch masterpieces, owing to its warm glow of color and its conscientious modelling. Two of the exquisite landscapes of the late Homer Martin are also here. One of them, "Saranac Lake," is remarkable for its subtle harmonies of green, blue, gray, and brownish red.

Fishel, Adler and Schwartz are prepared to show new examples of their Viennese color prints after modern paintings. "Blossoms," by Schram, is a pretty, auburn-haired girl under a branch of spring bloom. The gradations are exquisite, the result being obtained at one printing from a photogravure plate, which is prepared by hand for each impression. Mme. Lebrun's celebrated portrait of the Duchess de Talleyrand has been reproduced in the same manner.

Klackner will publish this fall a magnificent new etching by Focillon, after Scherre's "Young Mozart." "On the River Maas," etched by Bauer, after W. C. Hartson, and an etching by Mathey, after Leon Moran's picture of a last century gallant and a pretty girl, with the suggestive title "Would You Not Like To See It?" are already issued.

At Duveen's a magnificent pair of eighteenth century candelabra, about eight feet high, each formed of two fine old Hizen porcelain vases, mounted in gilt bronze, of the time of the Regency, confront the visitor on entering; and he will find further on a marble mantel of the early French Renaissance, with carvings of cupids and arabesques, a pair of twisted pillars wreathed with gilt vine branches from some Italian church, and a door-frame of the Empire, splendid in white and gold.

Tiffany & Co.'s remarkable collection of ancient Greek and Scythian objects from Kertsch includes a small child's sarcophagus in carved wood, many fine pieces of iridescent and stamped gold jewelry, and a magnificent patera, decorated with spirited red figures on a black ground. Among the new bronzes is a reproduction (one of only twenty cast) of Mr. Frederick Remington's group of two cavalry soldiers in retreat.

OUR AMERICAN ARTISTS.



WALTER SATTERLEE.

HE studio which the well-known figure painter who is the subject of this sketch has occupied for many years is one of the most conveniently situated in New York. The Young Men's Christian Association Building, in which it is, immediately confronts the National Academy of Design. In it Mr. Satterlee, who is a lover of all sorts of strange and curious works of art, and who has been a great traveller, has accumulated rarities from all quarters of the globe; so that the visitor, though unacquainted with the artist, sees at a glance that he is in the presence of a man of varied interests, and whose efforts have not been confined to a single channel. In conversation, although modest to an extraordinary degree, he is apt to strengthen and deepen the impression made by his surroundings. A reference to some queer piece of bric-à-brac or far fetched curiosity brings out the fact that the painter has been at home in many countries. Here, an embroidered altar cloth, with figures of saints and bishops in costumes of the early mediæval period, leads to some reminiscence of the wonderful cathedral of Rheims, whence it has come. There, flanking a closed door, are two palm-trees of carved wood, richly gilded, which were looted from King Theodore's royal chapel at Gondar, in Abyssinia. The ostrich plumes, which probably figured as the foliage of the palms, have been replaced by palmetto branches from the South. Opposite these specimens of barbaric carving stands a Renaissance buffet in oak, black with age, and ornamented with twisted pillars and carvings of fruits and flowers; and this holds a collection of old French and German faïence, together with some modern terra-cottas and copies of figurines from Tanagra. An Italian Madonna in carved and painted wood stands upon a bracket high upon the wall; a strip of Spanish embroidery, "white upon white," bears figures of kneeling angels between bunches of flowers; old Dutch and Flemish brass and copper vessels light up dark corners, and satin bed-spreads, embroidered with gold and silver, serve as portières, and screen from view the closets where, doubtless, repose the more unseemly, but none the less necessary, furniture of a working studio. Uncompleted paintings, tables littered with drawings and sketches, and the easel, with its work in progress, show that the painter works among his treasures; but during the hours set apart for visitors there are no paint rags lying about nor uncleaned palettes or open color boxes for the unwary to sit down upon.

His love of travel and of artistic curiosities seems to have been born in the painter. He comes of a family long settled among the most romantic scenery of the Hudson River Highlands, which has inspired so many American painters. But in his youth it was almost necessary for an artist to spend some years in study abroad; and personal inclination made this necessity seem the more imperative. Accordingly, after a short period of study in New York, he went to Paris, and from there to Rome, where he found his real teachers in the great masters of Italian art. The influences of his Roman sojourn are still evident in much of his work; for he is strongly attracted toward religious subjects, which, when the painter has real feeling, offer unquestionably the noblest field for the exercise of his art. Later he travelled through other parts of Europe and of Northern Africa, and his paintings are

frequently inspired by memories of Mediterranean light and color.

The pupils whom our artist has gathered about him benefit by his wide experience of the picturesque. Mr. Satterlee's school is one of the best-known private art schools in New York, although no special effort has ever been made to advertise it. It has simply grown up alongside of the larger and more public schools because it fills a need sure to be felt by the more advanced students in the one or two years when, advanced as far as the usual course of instruction can carry them, they are yet uncertain as to the future, unaware of their own special capacities, and ignorant of what steps to take in order to discover them. Mr. Satterlee's is, in short, a finishing school, adapted to the needs of those who can already draw and paint, but who are not, as the French say, *arrivés*. There they find models who are carefully chosen for their perfect proportions or well-developed physique, or because they are really typical of a race or of a class. There they find a large variety of costumes of all countries and all periods, and accessories to match; for the painter's various collections are at the disposal of his students, who are assisted to carry out their own ideas, and are shown how to make use of these invaluable "studio properties" in filling out a composition. Every morning the student's work is twice carefully reviewed and criticised by the master. In the afternoon they are at liberty to carry on their regular studies at the National Academy, across the way, or at the schools of the Art Students' League. In this way their time is completely and most profitably filled; and each is gradually guided to the sort of work best suited to his capacities and inclinations. Among the pupils who have been turned out by this school are Mr. W. J. Whittemore; Mr. C. Curran, whose delightful little pictures of landscape and genre subjects have been frequently mentioned in our reports of New York exhibitions; Mr. C. J. Chapman, Mr. F. de Haven, Mr. S. W. Van Deusen, and Mr. W. Granville Smith. Mr. Ernest Knauff, who has been for years a valued contributor to *The Art Amateur*; Mr. Clinton Peters, Mr. Percy Avenill, and Mr. C. Emil Schultz are also well-known graduates of Mr. Satterlee's school. The list includes, as will be seen, painters, illustrators, and art critics, and is, in a way, a measure of the range of Mr. Satterlee's own efforts.

These, in fact, cover every important branch of pictorial art. His work as a decorator may be admired in the noted San Francisco mansion of Mr. Hopkins, and in several churches throughout the country. A screen painted for Mrs. John Jacob Astor is a fair example, though on a small scale, of the artist's decorative style. It is a four-panelled screen of gilt leather and olive-colored velvet. On the leather, which forms the upper portion of the screen, is painted in brilliant transparent colors a Florentine scene of the fourteenth century. In the foreground, in a garden, a gayly dressed couple are dancing, one figure in each of the two central panels, to the music furnished by a pair of violinists on the left, while in the right-hand panel a lady seated and a cavalier standing by her are looking on. The background is formed by the wall of the garden, above which appear the tower and peaked roof of a mediæval church. The whole is at once gay and harmonious in color, and the simple composition cannot be made to look unbalanced, however the screen be placed.

As a painter Mr. Satterlee has ventured upon every genre. He has done least, perhaps, as a landscapist, though landscape frequently enters into his figure compositions; but numerous studies of architectural subjects, especially of interiors, give the key to the peculiar feeling for balance and architectural effect which is observable in his decorative work. There is no sort of figure

painting which he has not practised. In this respect our illustrations, though carefully chosen, fail to do him full justice. Yet the "Head of an Old Woman," which is reproduced as one of the color plates accompanying this number of *The Art Amateur*, shows what he can do in realistic study. In the "Souvenir of Morocco" the color is more striking, though still, for the most part, subdued. The tall negro slave, who is bearing in his master's coffee and pipe for his after-dinner entertainment, is dressed in a long robe striped with gray and white, but bordered richly with red, blue, and gold; and the brass coffee-pot and tray form another striking spot of color against the background of turquoise-colored tiles. In "The Turkey Girl," the artist's latest work, the harmony of color is, again, more delicate, but varied. The pinkish tone of the sand is broken by pale green grasses and the fluffy white of thistle-down. The girl's pink dress gives the dominant note, which appears again in the red wattles of the turkeys, whose iridescent feathers the artist has rendered with uncommon success. The play of metallic colors in the turkey's plumage, being more subdued than in the peacock, has led the artist to devote much study to this, the most picturesque of our common domesticated fowl; and one of the most attractive passages of color in another picture, "Discussing the Silver Question," is furnished by the majestic gobbler, which turns tail and strides away from the lecturer and his interested audience. In this painting the color is subtly varied, and the composition is very carefully balanced. The strongest contrast is in the centre, where the whitewashed wall comes against the dark interior of the cottage, seen through the open door. The dull blue of the woman's skirt is repeated in the blue stripes of the man's shirt. The reddish brown of his pantaloons is taken up again, with a slight variation of tone, in her kerchief, and—a frequent device of the painter—is emphasized by the introduction of a few red tomatoes on the bench behind her, and is again repeated, with another variation, in the nasturtiums which fill the opposite side of the picture. In the effects to be produced by this use of positive notes in small quantity, and subordinated by their position, and otherwise to subdued masses of the same general hue, Mr. Satterlee has no rival among our painters of genre.

But though, in the first place, a colorist, he is none the less a competent draughtsman in black and white, as is sufficiently shown in the pen-and-ink sketches of Spanish types which we engrave. Usually, however, his first sketches and studies for his paintings are in water-colors, and he works but little in black and white.

Like most artists whose work has any distinction of character, Mr. Satterlee has an æsthetic creed of his own. He believes that an artist should not be content with having qualities that appeal to artists only. His acquirements of touch and handling, his knowledge of form and effect, should be means to enable him to express what is of general human interest. "Art for art's sake" does well enough as a maxim for the student until he is about to make his appeal to the great public; but then, if not before, he should show himself capable of using his art for the good of humanity. It is well to be able to paint still-life in a masterly manner, but it is better to be able to express the higher thoughts and emotions of our common nature.

ALWAYS remember that to cover and break up a form with ornament is not to design. There may be more art in a few simple, well-considered lines and scrolls than in the richest chasing and embossing, and a single well-disposed touch of color or of decoration may give more pleasure than great quantities of barbaric pearl and gold.



"THE MONK AT PRAYER." FROM THE PAINTING BY WALTER SATTERLEE.



A SPANISH MULETEER. PEN SKETCH BY WALTER SATTERLEE.

SOME PRACTICAL NOTES ON ESSENTIAL OILS, SICCATIVES, AND VARNISHES.

Of the great number of preparations sold for mixing with colors on the palette, unguents, pomades, balms, gluten, and so forth, but few are of any real use. But, taking it for granted that the painter has supplied himself with well-ground colors, since they are to be had, it will sometimes be necessary for him to render these colors more liquid in order to sketch out a subject, to glaze over dead coloring, or to paint transparent or vaporous objects. The essential oils are the best means to use for such purposes. As we have already said, those in most common use are spike oil (oil of lavender, or of *aspic*, which is only the French name of a variety of lavender) and spirits of turpentine. Not only these, but all other essential oils have the defect of becoming resinous and yellow on contact with the air. If used too liberally, the portion that does not evaporate becomes a sort of glue, which makes the painting crack; and the cracks accumulate and hold dust and dirt. They should never be used except when freshly rectified—that is, separated by a fresh distillation from the surplus of resin which is formed owing to the constant evaporation of the more volatile parts. But the resin cannot be wholly removed. Consequently, however pure and colorless the liquid may look, all essential oils tend to darken the painting and to make the tone more yellowish. Pure "spike oil" is the best, as it leaves the least residuum; but certain refined petroleum products are better, since they leave hardly any residuum at all. Besides, these petroleum essences may be made either slow or quick dryers, so that they may be accommodated to any man's mode of working. We will return to the subject; but it is worth noting here that if several essences of different degrees of volatility are required they must be prepared and kept separately; for, if mixed, the more volatile part flies in its time, say a few hours, and there remains the less volatile, which will take its time, perhaps days, to evaporate, just as if it had been used alone.

The rock oil or petroleum, specially purified, has not only the advantages of leaving no appreciable trace on the painting, and of being almost inodorous, but it has, in addition, an excellent effect on the solidity of the work, making the second painting adhere better to the first. This adherence is ordinarily effected by the oil in the second coat of paint, which enters into the pores formed in the first painting when that is dry, and solidifying there binds the two layers of paint together. Petroleum has the property of penetrating the pores of solid bodies in a very high degree; and, since it dissolves vegetable oils, it will carry the linseed or poppy oil in which the paint is ground farther into the pores of the first painting than it would otherwise go. For this reason many painters, who make no other use of it, rub the surface of their painting over with it before beginning a new day's work. But it is really preferable to spirits of turpentine and spike oil for all purposes, in painting in oil. If there is wax in the colors it will not work.

There are several sorts of siccatives and dryers on the market, but they nearly all owe their effectiveness to the same ingredients, which are simply oxide of lead and oxide of manganese.

These mixed with oil in equal proportions cause it to oxidize much more rapidly than it would without them.

That ordinarily sold, siccatif de Courtrai, is a liquid, the effective matters being mixed with turpentine. Rock oil would be better for the reasons already given. This liquid has naturally a rather pleasing brown tone, which has seduced many painters into the bad habit of "saucing" all their colors with it; and their practice has reacted on a few of the manufacturers, and induced them to darken the liquid still more by the addition of lamp-black. They should, on the contrary, fabricate it with as little color as possible. It is, therefore, best to buy it in large bottles; let it stand for some time until it precipitates all foreign coloring matter, and then decant it. It should be used only with colors which are particularly slow dryers, such as the lakes, and then in small quantities.

The chemistry of resins and varnishes is still an unexplored field of discovery. Every dealer is at liberty to call any resin, gum, balm, and the like, by any name he pleases. Hence it is difficult to convey information about them; and those who try to make their own varnishes according to old recipes are very likely to find that their work is thrown away. Nevertheless we may distinguish in a prac-

tical way four kinds of resins: those that dissolve cold, in alcohol or in oils, making either "fat" or "spirit" varnish, such as mastic; those that dissolve in alcohol only, as gum lac; those that dissolve in their own essential oils, as Canada balsam, pine resins or turpentine, elemi, and others; and those that cannot be dissolved without heat, as copal.

The balms or balsams should not be used, as they all dry on the surface first, and then go on drying beneath it, resulting in producing innumerable cracks. Alcohol or "spirit" varnishes are not employed except sometimes as retouching varnishes; and they should not be employed even for that purpose. They are used for cleaning the surface before repainting; but as they leave a trace of gum which does not dissolve in oil, they prevent the adhesion of the second painting to the first. Rock oil should be used instead. Mastic varnish is decomposed by siccatif; and other varnishes made with essential oils have the faults of these oils—that is, they tend to discolor the picture in which they are used. The only fat varnish of real utility is copal dissolved in oil, with the aid of heat—a dangerous and difficult process.

Copal dissolved in spike oil is the base of the siccatif "de Haerlem," so called, though it is no more made in Haerlem than the siccatif "de Courtrai" is in Courtrai. So dissolved, it will not dissolve again in oil, turpentine, or petroleum, and consequently this siccatif should be banished by artists from the palette.

Copal, which has been made to lose one fourth of its weight by heat, can be dissolved in oil, and is sold so dissolved. It may be used in painting, but is very yellow, and tends to become more so. All other hard resins act in the same manner.

M. Vibert is certain that there may be ex-



A SPANISH MULETEER. PEN SKETCH BY WALTER SATTERLEE.

tracted from most natural resins what he calls the normal resin, colorless, transparent, and soluble cold in vegetable or rock oil. With it dissolved in rock oils of various degrees of volatility, varnishes may be made for retouching, painting, and for final varnishing of the picture, free from all the faults of those now in use.

COLOR EFFECTS IN PEN SKETCHING.

In these drawings by Mr. Walter Satterlee we have the quick records of the painter rather than the careful work of the draughtsman drawing for reproduction. He sees the black velvet hats of the muleteers as spots of rich color which he would like to paint, and he records it—that is, the color—with a tone so intense that its value cannot be mistaken. This is true also of the waistcoat and mustache. No matter how dark the olive complexion of our Spaniard may be, no matter how many fine lines the artist may have put upon the face to indicate complexion or color, you will notice that these lines nowhere give us as great an intensity of tone as we have upon the hat, mustache, and hair.

Examining the study of a woman, we find the same endeavor to indicate color. The woman's hair is undoubtedly black, and the color in the rooster's feathers fairly shines in the pen rendering. These drawings were made by Mr. Satterlee during one of his numerous trips abroad without any idea of their future publication. He simply used ink because it gave him a quick medium to render the intensity of the rich colors he saw.

THE Critic has recently unearthed a new word, which should not be let drop, for it exactly describes the sort of painting exemplified in the works of Leighton, Watts, and their French imitators—the group known as the Symbolists. It is "imaginationery," and it occurs in a child's essay on the story of Narcissus. It is there used as an adjective, but is needed as a substantive. Why not call all that class of paintings which depend for much of their interest on the fanciful treatment of a fanciful subject, and which are not well-understood allegories, "imaginationery"? The word should be put into the dictionary, for it meets a long-felt want.

THE ART EXHIBIT AT THE AMERICAN INSTITUTE FAIR.

THANKS to the energetic supervision of Mr. George G. Rockwood, the chairman of the Art and Educational Committee, the display of paintings by American artists at the fair of the American Institute at the Madison Square Garden is better than it has ever before been within our knowledge. The ratio of good work to bad is, to say the least, as great as at an exhibition of the National Academy of Design, and, the small

artist's "Suonatore," an Italian girl in a pink dress, with a guitar, hangs close by; and over it is "Reverie," by H. L. Hildebrand, a clever study of a child seated on the grassy bank of the Lido and looking at the distant buildings of Venice. Miss Macomber's "Spring Opening the Gate to Love" is a very pretty piece of allegorical painting. Spring is a pretty girl in white and pale yellow; Love an angel with a bow and arrow, and a little mischief in his eyes; and the gate opens into a blossoming orchard. There are many good landscapes,

among which we would particularize Mr. Bruce Crane's "Woods in Winter," with a sudden gleam of sunshine casting the shadows of the trunks on the snow, and Mr. Henry Orme Ryder's "Sunset at Kernier, Brittany," also a winter woodland scene, but without snow. We must mention Mr. E. E. Simmons's dimly lit interior with figures, "Darby and Joan"; Mr. J. G. Brown's old man, "Living in the Past"; Mr. E. H. Blashfield's large painting of "Choir Boys" in white surplices; Mr. William Sartain's "A Nubian Sheik"; "Avita" (portrait), by George W. Cohen; "Le Grand Mirroir" (the ocean), by Alexander Harrison; "Twilight," by Robert C. Minor; a candlelight effect by S. J. Guy, and a small but excellent collection of wood engravings by Henry Wolf. Many of these pictures have been seen before, but they will probably be new to the frequenters of this exhibition. There are a few pieces of sculpture, including two heroic figures by Mr. Quincy Ward, and some medallions by Mr. J. Harrison Mills.

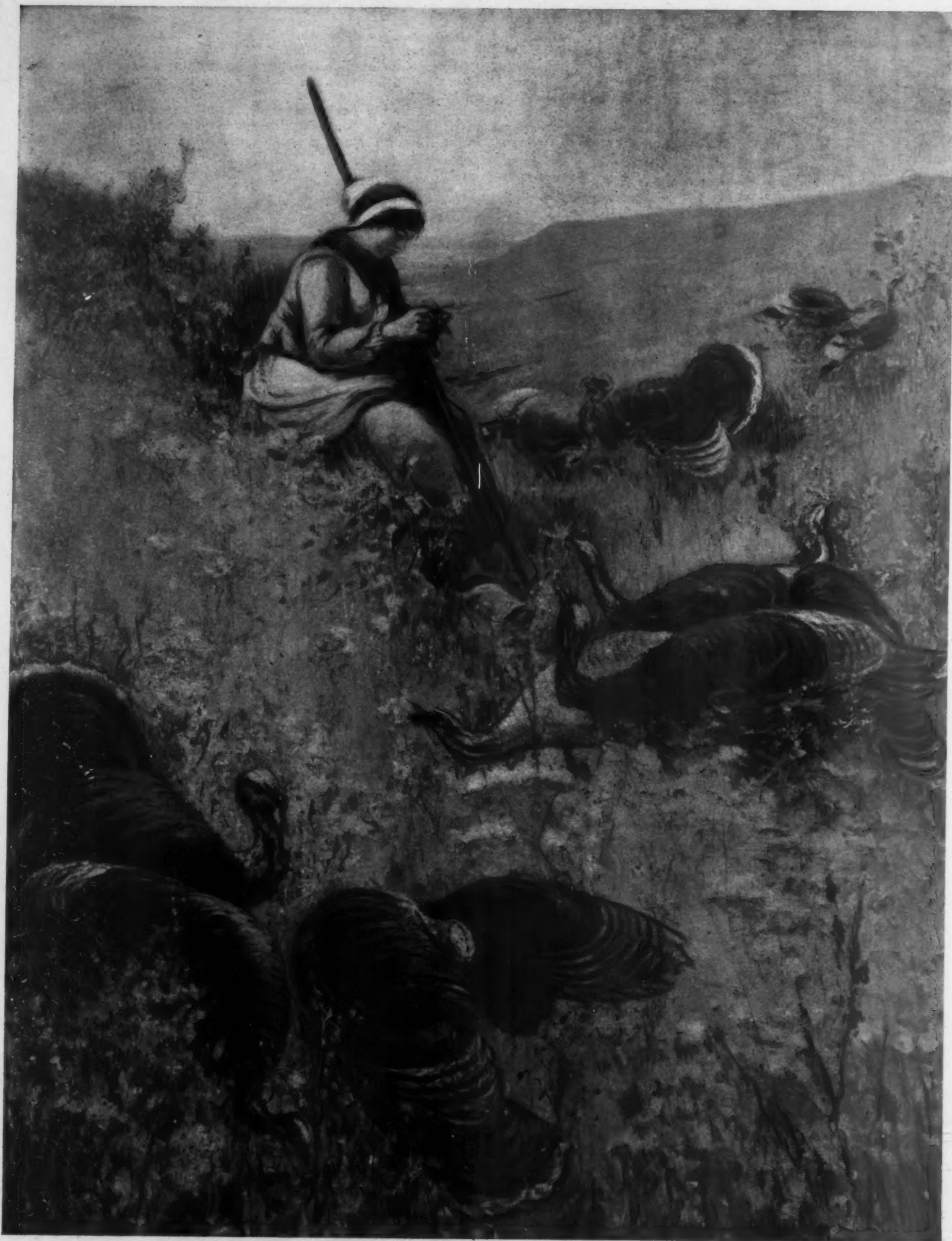
To obtain great decision and depth in draperies, architecture, or landscape, some artists employ a body of

color made of pastel, mixed with bookbinders' varnish, thinned with spirits of wine. This seldom produces a good effect, as the touches put in with it do not harmonize with the other work; but the following will answer the purpose, and leave no prominent and inharmonious brilliancy: Spirits of wine, 4 ounces; powdered white resin, 1 dram; oil of lavender, 1 dram, and camphor, 4 grains. This composition may be modified as follows: Rectified spirits of wine, 2 ounces; powdered white resin, 1 dram; camphor, 4 grains, and oil of spike, 4 grains.



A SPANISH POULTRY-SELLER. PEN SKETCH BY WALTER SATTERLEE.

size of the gallery considered, it must be said that both our younger and our older painters are fairly well represented. The most important painting in the collection is Mr. John La Farge's "Christ and Nicodemus," already well known to exhibition-goers. It is a night scene; both figures are seated, and the light of an invisible lamp falls on the red mantle and open scroll of Nicodemus, and just touches the garments of the Christ, who listens earnestly to his exposition of the text. The picture, though an early one, is well preserved. The same



"THE TURKEY GIRL." FROM THE PAINTING BY WALTER SATTERLEE.

FIGURE PAINTING.

SUGGESTIONS FOR COPYING MR. SATTERLEE'S STUDY, "THE GRANDMOTHER."

As the original painting of our colored study for this month was carried out in water-

color, we give the directions in this medium the first place. Use a well-stretched piece of rough water-color paper the exact size of the study. A great deal of the style in the painting of a head depends upon its position upon the paper, and this should be determined in the first drawing with charcoal. It is very easy to make corrections then, but after taking up the color it is better to make as few changes as possible, for if the paper becomes rubbed or roughened it will not take the washes easily.

The colors needed are the moist water colors in tubes, and the list is as follows: Yellow Ochre, Vermilion, Rose Madder, Antwerp or Prussian Blue, Cobalt, Sepia, Light Red, Burnt Siena, Cadmium, and Lamp Black.

Begin by drawing the head and the cap, slightly indicating the face; then draw merely the outline of shoulders and throat, with a suggestion of the white drapery beneath the chin. The folds of the shawl and cap may also be sketched in outline.

The flesh tints of the face are broadly washed in, all small details being reserved till a later painting. For the local tone of light mix Yellow Ochre, Vermilion, Rose Madder, a very little Cobalt, and Lamp Black. Deepen the faded rose tint in the cheek and chin with a wash of Rose Madder, Yellow Ochre, and a little Sepia. In the half tints mix Lamp Black with Cobalt and Rose Madder. Run the washes on here with care, stopping them with blotting-paper at

the edges where they meet the lights. In the highest lights use the same colors, omitting Cobalt, and add very little Black; thin the washes with pure water and guide them with a medium camel's hair brush. The shadows of the face are painted with Sepia.

little Vermilion, Yellow Ochre, and a little Lamp Black. In the shadows on the lips omit Vermilion, and make the colors all richer by mixing with them less water; add some Light Red, and a little Cobalt with the Lamp Black and Rose Madder in the

deeper tints, and at the centre of the mouth.

The eyes should be treated with a smaller brush than is used in the large washes. Paint the brown iris with Sepia, Yellow Ochre, and a little Lamp Black. In the dark spot (the pupil) put in a rich touch with Rose Madder and Lamp Black. Take out the spot of high light with a wet, pointed brush and a piece of blotting-paper, then run a thin wash of Lamp Black over the spot. The gray cap is washed in simply with two flat tones of light and shade, and the shawl is treated in the same manner. The colors used here are Lamp Black, Cobalt, a very little Yellow Ochre, and Rose Madder. Deepen the tint in the shadows, using the same colors, and mixing less water with the washes. In the shawl the local color appears somewhat richer in effect; a little more Yellow Ochre and Rose Madder are washed in with the other colors, especially in the shadows, and the general tones are deeper.

OIL COLORS: Select a canvas of medium texture, not too coarse, and sketch in the outlines of the old woman's head and shoulders, taking care to place the features in their proper proportion and relation to the top of the cap. Use

charcoal sharpened to a point for the first drawing, and when this is corrected go over all the outlines with a fine, pointed sable brush dipped in Burnt Siena and Turpentine.

For the background mix Madder Lake, Raw Umber, and a little Ivory Black: this



"A SOUVENIR OF MOROCCO." FROM THE PAINTING BY WALTER SATTERLEE.

Rose Madder, Lamp Black, and a little Yellow Ochre. In the warmer touches add Light Red.

The mouth is washed in simply with flat tones of light and delicate shadow. The colors for the lights are Rose Madder, a

will give the general tone, but in finishing, Yellow Ochre is added in the lighter parts and a little Cobalt is mixed with the deeper tints behind the profile.

The general tone of the complexion is fair, but somewhat gray in quality, characteristic of old age. The shadows are rich in parts and the half-tints cool. The colors used for the flesh in light are White, Yellow Ochre, a little Vermilion, Madder Lake, a little Raw Umber, a little Ivory Black, and Permanent Blue. For the flesh in shadow Raw Umber, Ivory Black, a little Yellow Ochre, and Madder Lake, with the addition of Burnt Siena in the richer parts. In the cool, reflected light in front of the ear use Cobalt, White, Ivory Black, and Light Red. Where the reddish tones are seen upon the cheek beneath the cheekbones, use Madder Lake, a little Bone Brown, and Cobalt, adding Yellow Ochre in parts.

Paint the eyebrows with Bone Brown, a little Ivory Black, White, and Yellow Ochre, adding Burnt Siena in the richer

deep Cadmium and Burnt Siena are added in the shadow directly under the cheek.

In painting the gray shawl the mass of light in front is laid in with Ivory Black, White, Yellow Ochre, Madder Lake, and a little Cobalt for the general tone. In the deep shadows at the shoulder and elsewhere add Burnt Siena to the local tone, using very little White and Yellow Ochre. In the highest lights more White is used, and a very little pale Cadmium may be added. Finish the small details of the features with a flat, pointed sable brush.

DRAWING WITH LEAD-PENCIL.

LEAD-PENCIL has the advantage over most of the black and white mediums in that it gives us a delicate gray and a rich black, a clear-cut outline and broad masses of dark; it is clean and convenient. Pencil may be used upon any kind of paper, but rough paper is most commonly used. A hard or soft pencil may be employed throughout, or both hard and soft pencils may be used.

discretion comes almost entirely from the student failing to give a true delineation of the shadows among the branches and of the shape of the margin of the branches against the background. Now, to avoid this indefiniteness in your finished drawing, you should be most particular in your first sketch in mapping out the contour of the shadows and the margins in your preliminary sketch with a clear outline, no matter how much you may afterward blur the shadows and margins in order to mass your foliage, that it may melt into the background. Then, wherever a shadow or contour should be brought out, you will be able to bring it out with exactitude if your preliminary outline is carefully done. There is here a mental attitude to be taken into consideration; the final effect of a shaded pencil drawing, if it be correct in values, depends upon the pressure of the pencil (if one pencil is used by which different degrees of dark are got). Now, it is no easy task, even after all your outlines are finished, to put in your shadows with a proper intensity. You have to be alert at



A FISHERMAN'S COTTAGE AT DIGBY, NOVA SCOTIA. PENCIL SKETCH BY I. B. S. NICHOLLS.

shadows. In the redder parts of the eyelids add more Madder Lake and Raw Umber.

The brown tones of the iris are painted with Bone Brown, Yellow Ochre, and a little Permanent Blue. For the pupil mix Burnt Siena and Ivory Black without any White. The high light is put on with a fine, pointed sable brush loaded with pigment, and for this use White, a little Yellow Ochre, and Raw Umber.

Paint the mouth with Madder Lake, White, a little Yellow Ochre, a very little Ivory Black for the local tone. In the deeper shadows add Light Red and Cobalt with more Black. In the high lights add Vermilion to the colors given above for the lighter parts.

The little touches of White in the cap and kerchief are painted simply with two shades of gray. The colors for the shadow are a little White, Yellow Ochre, Light Red, Cobalt, and Ivory Black. The high light above is painted with White, Yellow Ochre, a little Vermilion, and the least quantity of Ivory Black. The bit of ruffle showing above the ear is painted with the same colors, and these will serve for painting the kerchief below the chin; in this latter a little

As a general rule a soft pencil (say an F or a B), if allowed to touch the paper but lightly, gives the prettiest results. All artists object to work where the pressure of a hard pencil makes an indentation. It takes a little practice to use a soft pencil satisfactorily at first, for it invariably makes a darker tone than was intended. The pencil may be kept sharp by rubbing it upon a piece of sandpaper. A sharp point allows one to obtain a clear outline, which is one of the most desirable things for the beginner, for though he may not use it in his final effect—that is to say, may not intend his drawing for an outline drawing, yet it permits him to separate one object from another in the beginning, which prevents slovenly drawing in the end. Let me explain: a shrub or a tree should be drawn in its entirety, and if any drawing in which the final effect separates the branches to too great an extent, so that we cannot tell whether we are looking at one shrub or several shrubs, one tree or several trees, it is, of course, a bad drawing; on the other hand, too, the drawing of a near-by tree which is so slovenly and indefinite that we cannot know whether it is meant for an elm or an apple, a peach or a chestnut-tree, is also a bad drawing, and such in-

every stroke of the pencil. If you do not press enough on the pencil, your tone is too gray; if you press too much, you have a worse result. If the tone is too dark and your rubber must be used, you may smear the paper (though an expert with a rubber avoids smearing, for he cleans his rubber on the margin of the paper before using it).

Now, if the student, in finishing his drawing, has not only to worry about the intensity of his shading, but has also to worry about the shape of the shadow, why, his labor is increased twofold. Therefore, for this reason endeavor, in your preliminary sketch, to place all your principal shadows so that when you are making your final drawing *your mind is occupied solely with the intensity of the tones.*

The foregoing is entirely about technique. Now a word about seeing. You cannot expect to put a proper tone upon paper if you do not see the tone properly in nature; and no amount of the study of pencil technique or of pen technique or of charcoal technique will help you to draw correctly if your eye is so badly trained that you see a thrown shadow upon a white house as dark as the same shadow upon a red house.

I have in the foregoing, and I think

advisedly, recommended that a pencil drawing be kept clean; but one of the greatest pencil draughtsmen in the world (Adolph Menzel) rubs his pencil work as the draughtsman with the stomp uses crayon sauce, and takes out his light with a rubber. His final effects are as superior to the clean work of the average drawing master as the verbal effects of Shakespeare are superior to the average teacher of rhetoric.

The point is that Menzel sees nature with an intensity of vision, the drawing master sees with a limited capacity, while the tyro is apt to see with absolute incorrectness of vision. He sees the shadow of a clothes-pole thrown upon a sheet in the full sunlight. The sheet is as white as white can be, and the shadow is so conspicuous upon it that, in his endeavor to make it conspicuous in his drawing, he darkens the shadow till it is almost Nubian black, while the trained artist sees a shadow in relation to the other tones in nature, and knowing that, in relation to the shadow the post throws upon the

TAPESTRY PAINTING.

A TAPESTRY panel will probably be one of the most notable ornaments in a room. Its relative tones of color may therefore be somewhat the brightest. But the usual effect of this will be to give a hard outline to the panel against the background. This is because the outer margins of a picture usually appear of a lighter tone than the centre when contrasted thus with its surroundings. One of two things is, then, necessary. Either the edges of the picture must be lowered in tone or a border added to it. The first is a very difficult and risky thing to do, and far the better way is to put a border around it. The border of a tapestry panel is, however, not intended to isolate the panel from its surroundings, as a frame around a picture should do. On the contrary, such panels should be so treated as to become an integral part in the scheme of embellishment. In case of discord between the picture and its surroundings, it is

plementary in tone to the colors of the painting itself. But in some colors the effect is too harsh. Thus, Turquoise Blue and Yellow are very hard; also Vermilion and Bluish Green.

The use of complementary colors gives greater brilliancy, and tends, therefore, to make a border out of tone with a picture painted with colors which are in analogy to each other. Complementary colors must harmonize in point of tone, or a discord will be inevitable. Thus, Orange needs an Ultramarine Blue, Yellow a Bluish Violet, and Yellowish Green a Purplish Violet, in order to blend the balancing tones.

A good rule to remember, in the choice of compound complementary colors, is to select a hue in the second color which holds in itself the other two of the three primary colors. Thus, in the combination Yellowish Green and Purplish Violet there are in the Yellowish Green two of the three primary colors—Yellow and Blue. Therefore its complementary color must be Red combined



PENCIL SKETCH MADE AT DIGBY, NOVA SCOTIA, BY I. B. S. NICHOLLS.

green grass, the shadow on the sheet is very gray, he makes it so, reserving the blacks for the grass; and if, further, he has in his foreground a rock or a stump, he may reserve his blacks for that, and make his shadow on the grass merely a darker tone than on the white sheet. In fact, the very finest artists, even if no rock or stump be introduced, will avoid making the shadow on the grass a true black, realizing that such a tone should be reserved for some darker object, as a tree or stump. In a pencil drawing it is so easy to graduate the tone either by pressure or selecting softer leads that a good drawing should show that the artist was sensitive to color value.

ERNEST KNAUFFT.

PENCIL drawings can be easily fixed by immersing them in skim milk. Hold the drawing by one corner and run it quickly through, then hang it up to dry; or take a tablespoonful of rice and boil it in a pint of water, and after straining the liquid, run through in the same way.

well to make the border harmonize with the painting itself in point of color and of tone in all its relations. But color tones hold definite relations to each other which cannot be neglected.

Thus it will not do to combine a dark shade of a light color with a light tint of a dark color; and in the case of colors nearly related to each other, the warmer hues will always be the lighter ones.

Thus, light blue combined with dark green is bad, while dark blue on a warm, bright green is delightful. An extreme instance illustrating this law would be a dark carmine pattern on a bright vermilion or scarlet ground compared with the same pattern done in vermilion on a carmine ground. The first is possible, the second intolerable.

The following are given as safe combinations for schemes of color: Vermilion and Yellow; Green and Turquoise Blue; Turquoise Blue and Bluish Violet; Bluish Violet and Purple; Purple and Vermilion.

It is sometimes found better to employ those colors in the border which will be com-

plementary in tone to the colors of the painting itself. But in some colors the effect is too harsh. Thus, Turquoise Blue and Yellow are very hard; also Vermilion and Bluish Green.

The following are quoted as harmonious combinations of contrasting colors: Purple, Yellow, Turquoise Blue; Carmine, Yellow or Olive Green, Ultramarine; Vermilion, Green, Bluish Violet; Orange, Blue Green, Purplish Violet.

In a border painted in any of the above combinations of color the pattern should be outlined in either White or Black.

Thus, it would never do to surround a panel painted in a style distinctive of one period with a border taken from another not in harmony with it. The various designs from which the patterns for borders can be drawn include the fret, chain, and braided patterns (strap and rope), plant forms in the various shapes of rosettes—palm leaf, flower, leaf, and scroll patterns.

E. DAY MCPHERSON.

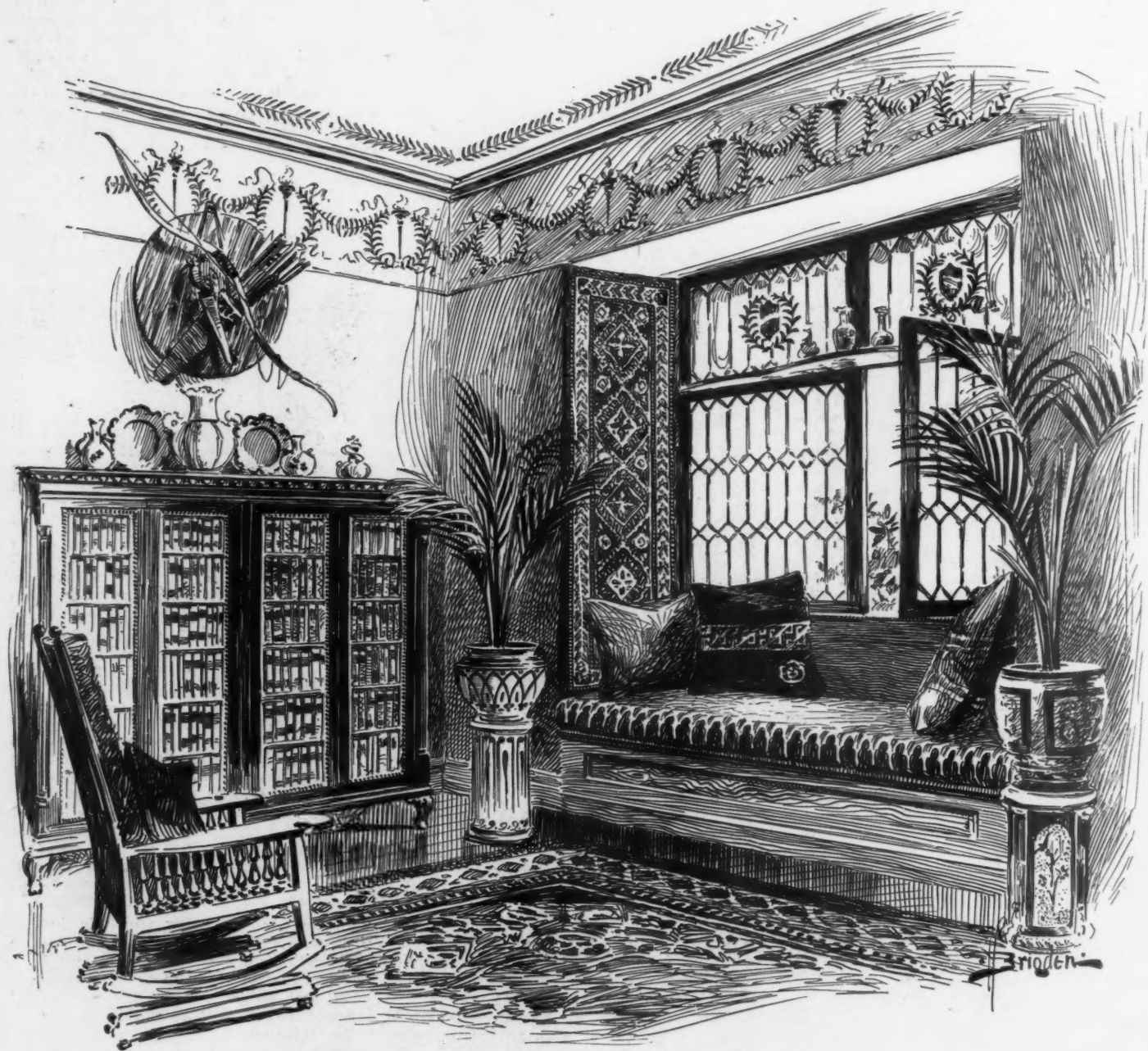
THE HOUSE.

TWO ARTISTIC INTERIORS.

THE Moorish room of which we give an illustration is one of the most successful arrangements of its kind that we remember, and yet offers no great difficulty to any one who has a knack at carpentry and who owns a few good rugs and some pieces of Eastern stuffs. The divan, which extends all around the room excepting the doorway, is a rough wooden platform—it may be con-

kinds of which it is true that they improve with usage. The fine silk rugs, sometimes with a thread of gold or silver in the woof, which occasionally find their way here, were never intended for any other purpose. For the tent-like canopy at the end of the room, a large, and handsome rug is needed. But what gives its peculiarly Eastern look to the room is the sort of wall-screen with its Moorish arches, leaving recesses, which are partly filled with small cupboards. This is easily made out of plain pine lumber cut to shape with a fret-saw, and preferably oiled or var-

one can pick up a genuine bit of old Oriental wood-work cheap, he should not fail to secure it. In any case he may try to imitate the beautiful effect produced by the contrast of the dead tone of old, weathered timber with the rich, golden color of fresh pine. The little Moorish tabourets shown in the foreground and at the door exact a trifle more skill in their manufacture; but they may be bought for a few dollars in any large furniture store. The cushions may also be had at very reasonable prices; but it should be a pleasure for the female mem-



CORNER FOR A LIBRARY OR DINING-ROOM. DRAWN BY W. P. BRIDGEN.

structed of old packing-boxes—covered with flat cushions of common ticking, over which again are spread some Eastern rugs. It is not necessary that these should be all of one pattern, as in the illustration, nor need they be very expensive; in fact, the cheapest sort of Karamanian rugs, at five or six dollars each, such as are often used for window-curtains and portières, will be just the thing. What really handsome rugs one has should be hung up to cover the walls, where their patterns and colors will be well displayed, and where they will be secure against much wear and tear; for it is only the cheaper

nished instead of being painted. The over-door is made of a single piece of timber perforated with a centre-bit and an auger. Its effect may be much enriched by inserting rondels or bulls' eyes of colored glass in the larger openings. As for the small cupboards and cabinets, they are easily made with a few ordinary tools, and may be effectively ornamented in a variety of ways, as, for instance, with thin sheets of punched or hammered brass nailed on to the wood, or with small disks of bone or ivory inlaid into it. The patterns shown can be very readily reproduced with the simplest tools; still, if

bers of the family to make them up from odds and ends of Eastern stuffs. Variety of color, texture, and design is what is most requisite in them. Finally, the hanging lamps are such as are easily reproduced by the amateur in wrought metal. The body may be of spun brass, readily decorated in repoussé, while the supports are simply bent strips of thin metal. Good rugs are always valuable, and if well chosen, they may be regarded as a safe investment. But the other furnishings of this pretty and really luxurious room need cost but little money, and require no unusual degree of skill.

Of the library and sitting-room but little need be said. Its one unusual feature is the window-seat, tapestried and cushioned with rugs, which harmonize so well with the leaded glass and its bits of color in the shields and wreaths of the transom. The little shelf which runs across it may support a collection of glassware of uncommon shapes and hues, such as may be formed at slight expense. The trophy of Indian weapons over the bookcase may be easily duplicated in most parts of the country.

border pattern may be stencilled on in gold. If the wall be papered, the frieze, which is of a pattern in common use, may be bought with the paper and of colors to match; but the pattern may also be readily adapted for stencils. The floor, if not of hard wood, should be scraped, stained, and oiled.

FERNS FOR EMBROIDERY.

The great popularity of the maidenhair fern centrepieces and doilies of two winters

from an exact imitation of nature. The general shape of the masses was carefully kept and the character of the fronds was caught; beyond this the work was quite mechanical, more so than on many simple flower and leaf designs, yet the effect was most suggestive.

If other ferns (see the centrepiece and doily given in the supplement) are carried out as successfully in embroidery, we shall have an endless source for beautiful designs and a new incentive for linen decoration.



A MOORISH SMOKING DEN. DRAWN BY W. P. BRIGDEN.

The bookcase is a very pretty specimen of the Empire style, now in vogue. For the rest the arrangement commends itself as well-proportioned, cheerful, and airy.

The color scheme of the sitting-room is at once suggested by the rugs, whose dull reds and blues should be the dominant tones. The walls should be of one color, either a grayish blue or an Indian red toned with brown. The ceiling, in either case, may be of a dull cream color, with an unusual proportion of brown in it. The very simple

ago fully proved that the especial appropriateness of fern decoration for the table is thoroughly appreciated. The only reason, then, that the many exquisite ferns are not used as motives in embroidery designs for linens is that their delicacy baffles the skill of the workers, and they do not even attempt what they wisely conclude cannot be adequately copied.

Fortunately, however, an artistic result does not depend upon an exact copy. The embroidered maidenhair fern was very far

The silver centre jardinières filled with growing ferns could have no more appropriate setting than an embroidered fern centrepiece. When fern doilies are used, the idea may be further carried out by dropping tiny fern fronds in the finger-bowls in place of the usual rose petals.

The drawings are careful reproductions of the natural ferns, accurate in form, texture, and general character. After eliminating all detail, the outline remains fully suggestive, and the only danger to be feared in

embroidering them, is the loss of delicacy. As soon as this is gone there is no further charm to the fern outline. It is, therefore, necessary to keep in mind this characteristic of delicacy from the beginning of the work—that is, from the point of *transferring*.

The solid blue stamped outline is not practicable for this work, because the stitches are not, as in the long and short method, to lie close on the outline. The linen, after being smoothly pressed, should be laid over the drawings, which should be traced upon it with a hard pencil. A marked section should then be firmly stretched in hoops when it is ready for the embroidery. The stitch direction should be a perfectly regular slant across the fronds, starting at their points from the upper right-hand side to the lower left, with a space of about the width of the filo silk between. All the stitches of all the fronds on one side of the main stem should be parallel. Those on the opposite side should slant from the upper left to the lower right, and all should be parallel. On small ferns they may slant the same on both sides. On very large ferns more variety of stitch direction may be allowed as the subdivisions increase, but the parallel principle must be adhered to. The change of slant alone gives great color variety; the same shade of silk looks quite different when the stitch direction is changed. There will also be quite a color difference between the upper and lower rows of leaflets on one frond, because of the different ways that lines which are parallel cross fronds opposite each other. Three shades of green, not too deep, are sufficient. The tips of the ferns should be the lightest part. The central vein of a *fresh* fern—this in distinction from a pressed one—does not show a continuous line, but is visible only at regular intervals. This should be indicated by a single "twisted outline" stitch. The stem below the fronds should be worked in two rows of twisted outline when the fern is large. It is very easy to make the stems too heavy, and so lose their grace. They may be brown or dark green. It is pretty to indicate the rootlets in brown.

One more admonition in regard to the distance apart of the parallel stitches which cross the leaflets. The drawing necessarily shows an *outline*. No actual outline is apparent in the embroidery. The stitches, while not laid solid, must be close enough to fully indicate the form. The fact that they are not quite solid saves the work from hardness, and the discovery of this method secures the elusive delicacy which has made ferns seem out of the question to embroiderers.

This is the method or general plan of pen drawing. Shading and texture are indicated in pen and ink by cross lines within the forms—the actual outline is often wanting. The wonderful suggestiveness of pen-and-ink work is unquestioned. The complete success of the method as applied to delicate forms in embroidery, such as ferns and grasses, has been fully established. Ferns embroidered in this way, if the drawing is good, are in effect as the natural ones laid on the linen—not, however, as pressed ones, which are flat indeed and lifeless compared with the fresh fronds. Pressed ferns may be used as an aid in working; but one should be mindful of their lack of life, and not imitate them too closely.

Good color for floors can be gained by paint, but being on the surface it quickly wears away. Stain is much better, for it sinks into and becomes part of the wood, and when polished with beeswax and turpentine is a protector and disinfectant. If a floor is very unsatisfactory, have the boards planed down one quarter of an inch, and covered all over with narrow oaken or well-seasoned pine planks of that thickness and three or four inches in width, fitted with extremest nicety.

CHINA PAINTING.

HOW TO BECOME A CERAMIC DECORATOR.

BY FRANZ B. AULICH.

FOR some years past no little interest has been taken by the people of this country in the ceramic art. It was not, however, until the Columbian Exposition with its collections of the works of the finest masters had given us a more liberal education in this line, that we began to see its great possibilities. A great deal has been said and written about china painting, partly by people who are conversant with the subject, but the greater part by those who have only a very superficial idea of it.

I will try to explain as lucidly as possible to those interested in the art my treatment of the various colors and flowers just as my own experiments have advised me the best. Here, as in all art, experience is the successful teacher; and no matter if our experiments at first prove unsuccessful, we have at least learned a lesson we shall not easily forget. Faithful research on your part is better than all the books written; it is better than all the teachings of your professors. The trouble I often have with pupils is their objection to making more than one experiment. This will not answer. One must be persevering, and not stop until perfection is attained. The very best painters will make one or more sketches before attempting to make a finished painting, while the amateur does not consider this at all necessary. When some fail they do not look to the source of their lack of success in their own capacity and want of experience, but rather search for some new medium with which to work—some other oil, they think, may help them out of their difficulty. This gives rise to the most absurd tales, one of the most ridiculous being of the teacher who recommended cod liver oil as a medium. Every novice should be put through a thorough course of drawing before allowing him to use a brush. He should be able to make a perfect drawing and a study of the subject in light and shade. Accompanying this number of *The Art Amateur* is a sketch of Wild Roses in monochrome, which will be found an excellent aid in the study of drawing.

When ready to begin the sketch, look for the centre of the design. And here let me say that all arrangements must have a definite centre, to which the rest of the drawing must be kept subordinate, or the finished drawing will simply resolve itself into a heterogeneous mass without interest and be meaningless. But to return to our study: Draw the rose to the right, beginning in the centre and adding the petals of the flower. Then sketch in the other flowers and leaves, giving particular attention to the graceful curving of the stems. In china painting we draw only a rough outline of the design, as too minute a sketch simply confuses us in painting. For this purpose we use a pencil called the lithographer's crayon. No application of turpentine to the china is necessary when this pencil is used, and the marks will all fire off in the kilns.

For mixing the paints I have found the thick oil of turpentine and clove oil to be the best medium. I have tried a number of oils, but have always returned to the use of these. The thick oil of turpentine is the more valuable of the two, as it makes the paints soft and pliable and holds them together. The oil of cloves is used to keep the colors open until the painting is finished. The amount of oil cannot be estimated, as the amount in prepared colors differ. This is another case where only experience can teach. Using too much clove oil tends to make the colors grainy and separate, and will take much longer to dry. Always mix

your colors quite oily. You cannot paint with dry colors, and at the same time the thick oil helps to give a better glaze.

Too much attention cannot be given to the preparation of the colors, as the best painters cannot work satisfactorily with dry, grainy colors. For the first firing in painting the Wild Roses use Rosa, put on very delicately, and shade with the same color. For the centres use Lemon Yellow and shade with Albert's or Egg Yellow.

In painting the leaves use Blue Green (light), adding a little Rosa for the under side of the leaves. For other greens in painting the leaves use Yellow Green, Blue Green and Shading Green. By mixing Yellow Ochre with the Green, you will secure a soft, warm tone for shading leaves for the second fire.

Put in the flushing for the *second* fire. For this use Turquoise Green, Albert's Yellow, and Pompadour. Mix these colors separately with Balsam of Copaiba quite oily. Put them in with a cloudy effect, having the colder colors at the top and the Yellow and Pompadour for the lower part of the design. Then take a silk pad, moistened slightly with oil to avoid taking up too much color, and blend the flushing evenly all over the surface, leaves and all. Afterward take a clean pointed shader—Dresden No. 5—and take out the high lights. For background or distance leaves use Banding Blue and Pompadour. A good gray can be mixed by using Yellow Green, Banding Blue, and Rosa. This gray is good for use in white flowers. By using more or less of any one of these colors in the mixture different shades of gray may be obtained.

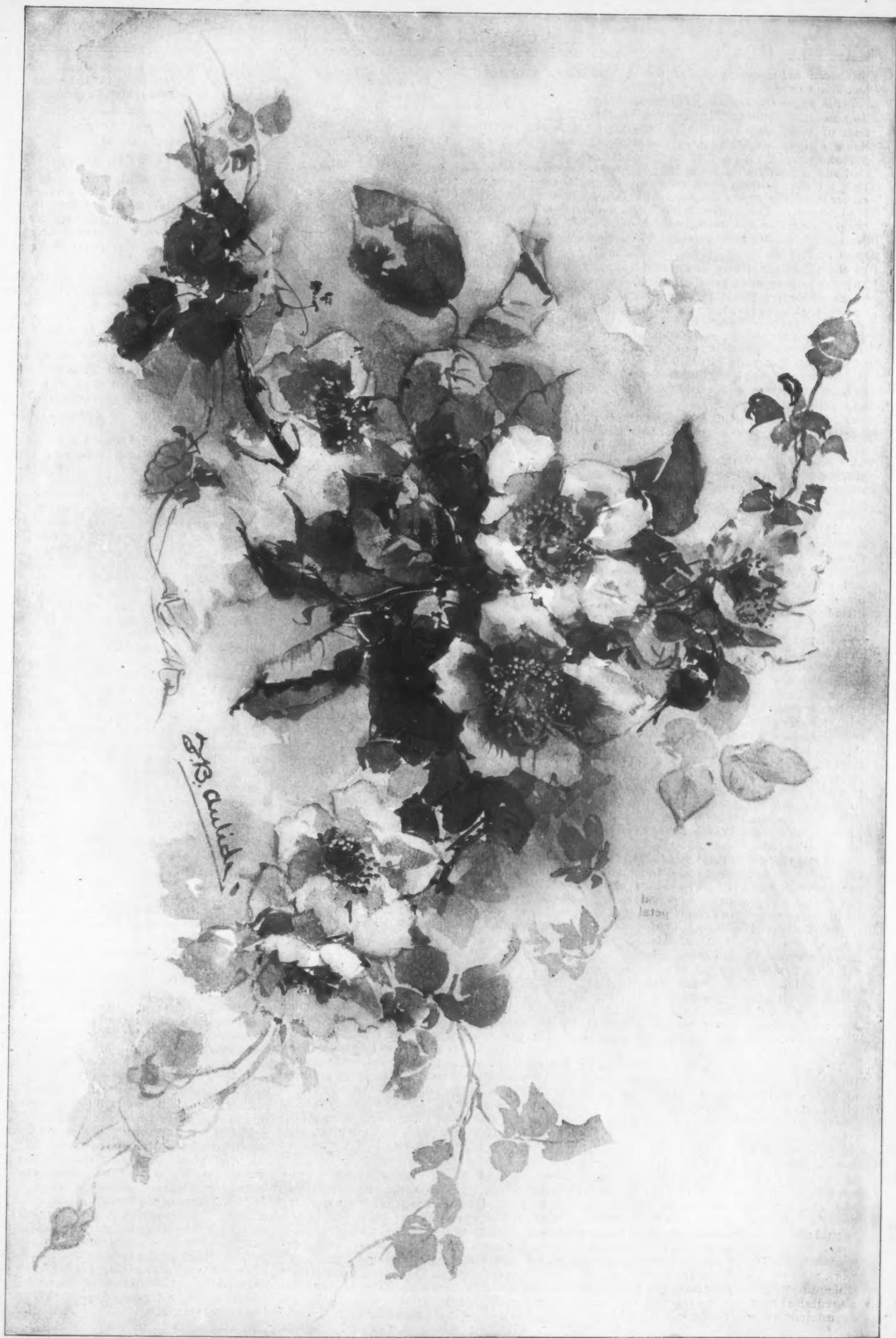
For the third fire darken all the shades in the leaves, using Olive Green and Sepia Brown. For shading the flowers use Rosa, and for the deepest pink use Pompadour 23 of the Dresden colors. Lightly wash in some Gray for the more distant petals and shade the centres with Yellow Ochre and deepen with Sepia Brown. The stems should be laid in with Ruby Purple for the "woody" parts, and shaded with the same color and Finishing Brown. Soften in some parts with a wash of Yellow Ochre and Yellow Green. Two brushes are all that are required—a square shader No. 8 Dresden brush and a No. 5 pointed shader. I shall endeavor in my following articles on china painting to call your attention to many little "helps" which my years of experience have taught me.

THE PAINTING OF BIRDS.

In every case where it is possible to tell a story in a design it gives more pleasure; and the pretty romance of bird life furnishes some most charming incidents. Gathering the materials for nest building, or the comical show of anger at the presence of an intruder, or the industrious, business-like manner where there is a family to feed, are things we can most of us, even in cities, study in our own yards. Often we will find a nest in an ideal position for a picture, with wild roses clustering around it, in the trails of a honeysuckle, or under the clovers and blue eyed grass. Why not make studies of such, and get acquainted with the little tenants? The field is almost an untrodden one by the painter in mineral colors, and if our designs can have the merit of novelty, as well as pleasant association, so much the better. If we cannot give the merry, lilting song, we may catch the careless grace of the songster poised on a long, swaying stem, and the one may help to recall the other.

It is a question if birds furnish a proper motive for table decorations except to be used as serving plates, although many fancy them for a regular course. But for any other use—for vases, clocks, boudoir sets, panels for framing, or to be set in furniture—they are most pleasing and appropriate with

STUDY OF WILD ROSES. BY FRANZ B. AULICH.



the additional recommendation that the subject is not overdone.

Birds require a certain deftness in handling and the faculty of giving the appearance of much detail with very little work. Success depends upon keeping the plumage soft and simple. A plan which may be carried out in nearly all cases is that of modelling up first with a good soft gray on a rather lighter key than the finished painting is to present. Then, after firing, wash over the proper colors and strengthen the details. Naturally in the first painting the lights must be left white, and the modelling must be clean and effective. There must not be any muddy or uncertain handling. It is much easier for the student to give this in one color than in many, and it is absolutely necessary in painting feathers, especially where there are abrupt changes of color, like the markings of a partridge or the iridescent effects of a humming-bird. The colors are clearly defined, but soft, and any approach to hard, dry detail would give the bird the appearance of being wet, if, indeed, there was any resemblance to feathers. The birds in our design are a good example of this blending of many colors. The top of the head is dark blue, with a white line below. A black marking forms a point under the throat, and running up to the eye and under the cheek incloses a white patch, and extends around back of the head. The contrast is decided, but it must not be harsh. The breast is a pale yellow, and should be rounded off with gray. The back is green, running into olive; the wings are blue at the shoulders and green below, and the tail green and black. This blue finch is a most decorative little fellow, and it is no wonder that he is a favorite with designers; but his colors must be well put together, harmonized, and softened one into another. The gray modelling is a material aid to this.

The whole design (which should be used on some large object, as a tray, rose-bowl, or broad-shouldered vase) could be put in with tinted grays, the leaves with Light Sky Blue or Pearl Gray and the Moss Greens, and the background with broken tints of Warm and Pearl Grays, Light Sky Blue, and Gray Greens. The birds are put in with Pearl Gray and Black or Ivory Yellow and Black or Copenhagen Gray. After firing, use for the birds Mixing Yellow, the Moss Greens, Brown Green, Deep or Ultramarine Blue, and Black. The flowers are of a delicate, crape-like texture, much crinkled and pure white; consequently, the shadows are perfectly neutral. The calyx should show slightly between each petal a delicate whitish green. The stamens are white tipped with pale yellow. The birds and small stems are a tender whitish green; thorns green. The old stems are a stronger color, and may have touches of Brown and Violet of Iron. The leaves are a bright green, whitish on the underside; having a rough surface, they do not take sharp lights. The nest will be formed with innumerable fine strokes, crossing and recrossing, with the lights afterward cut out.

The background may be strengthened or tinted to run into any color or combination of colors at the bottom of the vase—rich olives and browns, for instance.

C. E. BRADY.

BEGINNERS should make a test plate of all the colors which they use. Much may be learned by this, and they will very readily see how much the colors change in the firing, what heat certain ones will stand, which ones develop at a low heat, and so on. They should also make many combinations to learn the results, and, having thus a thorough knowledge of their colors, they can go to work with more freedom than would be possible otherwise. If they have their own kiln a great deal more will be learned, and much experimenting produces great originality.

MRS. LEONARD'S TALKS TO HER CLASS.

ORIENTAL DECORATION.

SINCE refitting my studio this summer, I am more positive than ever that conventional designs look better in a room and upon the table than the realistic. Nine out of ten people who visit the studio invariably select the pieces of work that *decorate the room*, rather than the pieces that seem to have a particular value when we are working upon them.

This observation has caused me to go deeper into the study of Oriental design, and I find a never-ending fascination in it. There is something restful about conventional designs, something that is very satisfactory to the eye and mind. They look well in any place and under any circumstances, and, unlike the purely pictorial decorations, they are always in good taste.

A question which is asked daily by visitors (china painters) amuses me very much, and I warn you against it. Never say to a sincere decorator, "What is the style this year for china?" I would like to see your new work, just as if you are looking for the style of new bonnets. There should be a charm and individuality about your work, that will stand the test of ages—the same that we find in the Sèvres, the Dresden, and the wares from the Orient—a decoration that is thought out, that is appropriate for the shape and occasion, not something that is painted as one paints a picture that needs a frame and to be hung.

Conventional design is a cultivated taste, and I am happy to say there is constantly more demand for it. By that I do not mean always the geometrical design, but a happy compromise between the severely conventional and the absolutely realistic. For instance, we may paint directly from nature, yet by arranging the flowers, leaves, and stems to suit the shape, and working up to background and suitable accessories, we have a harmonious *decoration* and not merely a picture. I find the Persian designs are admirable for table service, and they give one fine opportunities for enamels. In one of our Broadway shops I saw a beautiful service of Russian china on that same plan, and it would be impossible to imagine anything more beautiful for the table.

For interior decoration I am particularly fond of Oriental stuffs and embroideries, the coloring is so soft; and even if the colors are vivid, they are so beautifully combined as to produce the most restful effect.

The study of historic ornament is most interesting and absorbing, and I advise you to pursue it. Your own work will be influenced by it, even if you do not copy it. As decorators the Japanese lead, and there is a dash and swing to their designs that is always characteristic. They understand how to distribute the colors and how to balance a design—study their "motifs."

Do you suppose any one would think of asking them about their latest styles? It is all right for students to desire *something new*—we must all add to our knowledge and experience—but to be asked, "What is the style of china painting *this year*?" irritates a decorator. If there should be a prevailing style, avoid it. If you persist in following, you will never lead.

ANNA B. LEONARD.

GOLD fires well at rose heat—too strong firing burns it off; on the other hand, if underfired, it does not adhere properly. When it is desirable to put gold over a color already fired, the hard or unfluxed gold must be used. This is sold already prepared just for the purpose. All gold, except Liquid Bright Gold, has to be burnished after it is fired. This is done by rubbing the gold surface with either an agate or a bloodstone burnisher. A "mat"

effect is got by using a glass brush. Scouring sand can also be used for the same purpose. Apply it with a bit of chamois.

GLASS PAINTING.

I.

MORE and more is this fascinating work coming into vogue, and it is no wonder, for the same decorative treatment that is used on china is applicable to glass, on lines precisely similar, the only difference being in the colors and the firing being done at a lower heat.

The primary difficulty of the amateur glass painter lies in the nature of the ware itself. The body substance of all white china used for decorating is clay—hard baked and capable of withstanding a heat far greater than that required for the development of the overglaze colors used in the decorating; the ware in the "biscuit" or unglazed state having been fired at a white heat hours before the application of the glaze, then it is dipped in glaze and fired a second time.

The action of the fire upon the colors and fluxes of the overglaze decoration brings about a fusion of this surface embellishment and the glaze or glass composition itself in such a way that the colors become, as it were, part of the actual surface of the dish, and the more perfect this fusion the more admiration will be elicited by the success of the firing.

"How beautiful is glaze!" exclaims the ardent lover of brilliancy and color.

In underglaze painting the colors (again of a different preparation) are laid directly upon the biscuit surface, and are fired with intense heat before the glaze is applied, the glaze thus producing a uniform lustre over all parts of the dish, its application being in this case the last stage of the decoration.

In glass painting, however, the conditions are different, in so far that the body of the glass is soft throughout, and at the very point when the fusion of the surface decoration reaches perfection the firing must be stopped, lest the whole substance of the glass should melt and lose its shape.

Some varieties of "flint" or clear glass stand the heat very well—"Bohemian" glass, for example, being by comparison very hard. The ordinary varieties of white or "opal" glass are the softest of all, so that dealers sell colors especially fluxed for this make.

No glass, however, is hard enough for the development of colors used for china decoration, nor is it safe to judge the heat-resisting properties of any glass by its appearance, a trial firing of any particular make being the only adequate criterion of its worth in this respect.

Amateurs will do well to begin their experiments in glass painting with decorations restricted to the use of raised paste and gold, embellished here and there with jewels or drops of enamel simulating jewels—a style particularly suitable to glass, and easily accomplished by the amateur.

Goblets and glasses of every shape, finger-bowls and plates, small cream-jugs and large pitchers can all be charmingly decorated in this way. The occasional use of "flat gold" in lines or scrolls makes an excellent combination with the paste work. If possible, the glass decorator should fire the pieces herself, as so much more may be learned by this method.

Decorations of the nature above indicated must be executed with much taste and delicacy, but they can easily be fired with success, and are thus excellent for the beginner, leading imperceptibly to the expert knowledge of glass-firing requisite to produce the great brilliancy of the rich color effects so finely displayed upon this glittering crystal surface.

F. E. HALL.

"IN NESTING TIME." PEN DRAWING BY FULANO. (FOR DIRECTIONS FOR TREATMENT SEE "THE PAINTING OF BIRDS.")



ST. LOUIS
READING ROOM.
Public Library.

THE CHILDRENS PAGE

EASY LESSONS IN DRAWING.

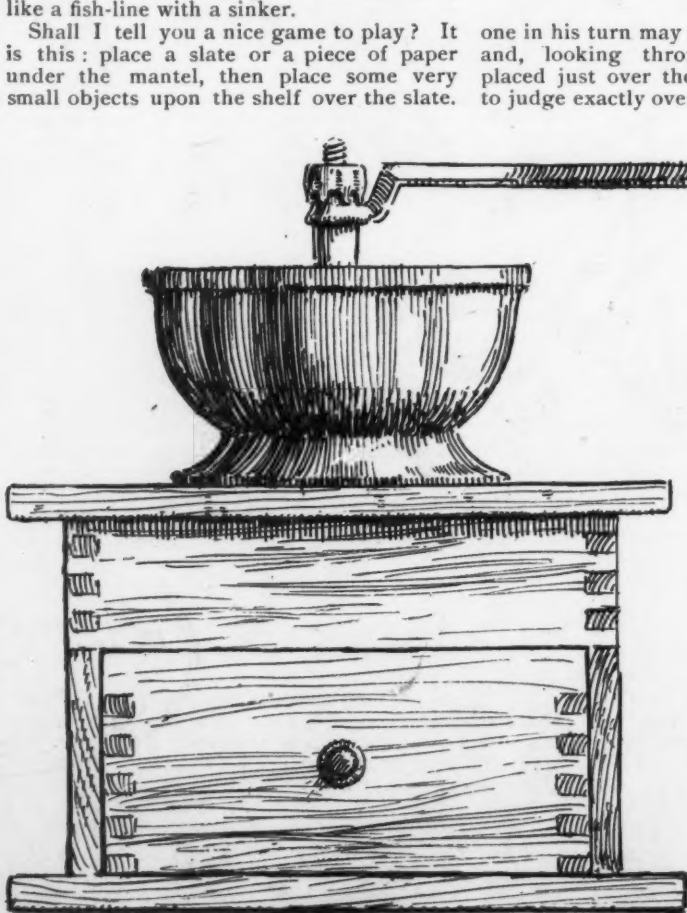
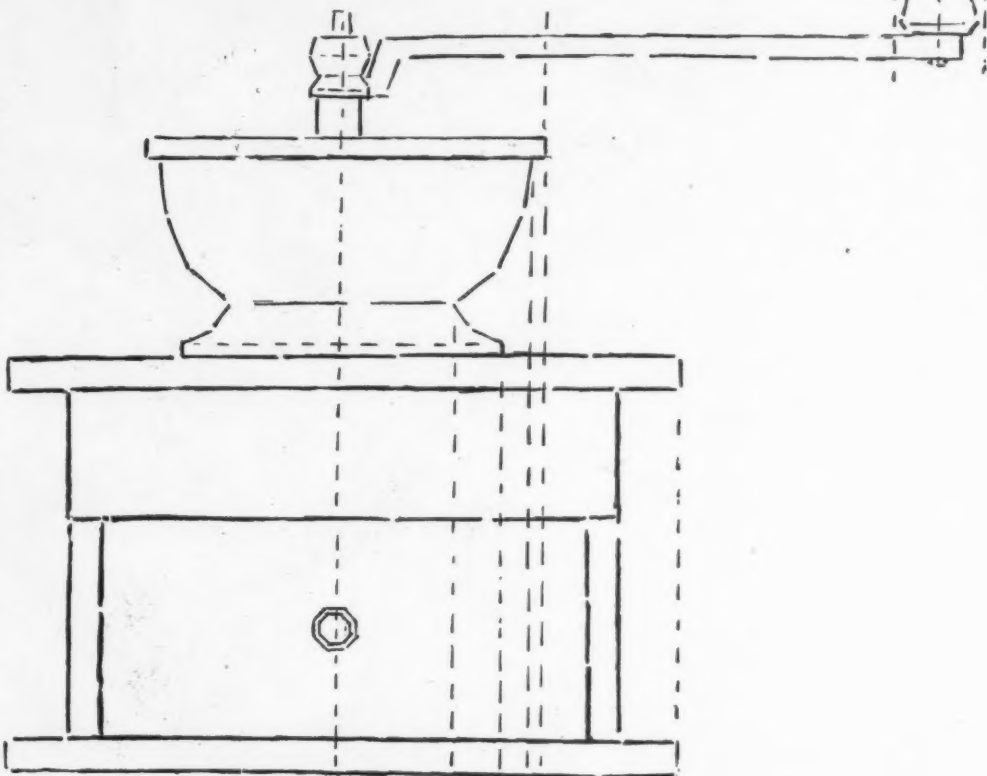
BY ERNEST KNAUFFT; ILLUSTRATED BY
CHARLES A. VANDERHOOF.

II.

HERE are two pictures of a coffee-mill, which will show you how to draw an object of this kind. The first picture shows how much of a likeness you can obtain by a mere outline; one can readily see that this is a coffee mill, yet there is no shading to it. You can also put a clock or a pitcher or a flower-pot upon a table and try to draw it in this way in the manner of Fig. 1. You should try to make the different parts of the object the right size in relation to one another. That we call proportion. In the drawing the box is the largest part, the bowl the next, the handle of the crank the next. In your drawing of a clock you first draw the clock-case, and then you must endeavor to make the dial or the face the right proportion in relation to it, just as the bowl here is a certain proportion to the box; then you must make the hands the right length in relation to the face. The crank in this drawing is almost as long as the box is wide. In your clock, however, the hands will be very much shorter in relation to the width of the clock. The hands must start from the centre of the face, just as the knob of the drawer is in the middle of our box, and this of course is below a line drawn through the middle of the top of the clock. Ordinarily there is no such line in a clock; but if you want to prove this fact, you may hold up a plumb-line, and that will prove it to you. A plumb-line, I must tell you, is a piece of cord with a weight on one end of it, like a fish-line with a sinker.

Shall I tell you a nice game to play? It is this: place a slate or a piece of paper under the mantel, then place some very small objects upon the shelf over the slate.

On a table, ten or fifteen feet away from the mantel, place a pincushion on some books. In the pincushion stick a pin. Now having arranged all these matters satisfactorily, each



one in his turn may sit at the table and, looking through one eye, placed just over the pin, will try to judge exactly over what spot on



the slate the centre of the object on the mantelpiece "comes." Some one with a piece of chalk stands near the mantel, and the player at the pin directs him to mark a spot on the slate. "A little more to the right," or "a little more to the left," he says; and then the mark is made which records that player's guess. To see how near correct he is, a plumb-line is dropped from the centre of the object on the mantel, and if it cuts through the mark on the slate, then the guesser was right. He is marked No. 1.

The mark of the next guesser may be an inch out of the way; he is marked No. 2, unless the next guesser is a half of an inch out of the way, when he is marked No. 2, and the one inch guesser is marked No. 3.

After you have played this on the mantel-shelf for a little while, you can play it anywhere—on the wall by putting the slate against the surbase and taking some point in a picture above, which may be six or ten feet above the floor; then afterward you can play it out of doors. In this way you must have some stationary point, like the pin, to look from. Then some one says, "That red apple on the ground is directly underneath the end of that branch." Then the monitor holds out the plumb-line at arm's length and finds out whether this is right or not, and the guesser is marked accordingly.

An artist uses the plumb-line a great deal. In the perpendicular dotted lines in Mr. Vanderhoof's drawing we see how the plumb-line may be used; it shows us that the two right-hand ends of the box come directly above and below one another; so that if you should draw the lower end further out than the other end your drawing will be incorrect.

NOTES ON LEAD-WORK.

A VARIETY of metal-work very suitable for amateurs, but apparently quite unknown to them, is wrought lead, in which many small articles may be made, such as match-safes, postage-stamp boxes, trays, sconces, photograph frames, and, indeed, everything that can be wrought in hammered brass. Formerly much use was made of it in ornamental roofing, cisterns, and other large works; but we will confine our remarks to objects of smaller size. A peculiarity of the material is that several modes of working and decorating may be used upon the same piece, none requiring much bodily strength or skill except in designing.

For amateur casting of small objects, lead is more suitable than any other metal. It requires no great degree of heat, can be melted on a kitchen stove, and can be poured into the mould from a kitchen spoon. It gives a very sharp and delicate cast—so much so that Benvenuto Cellini and other great Renaissance metal-workers were accustomed to use it for proofs. For amateurs, the best process to employ is that known as *cire perdue*. The statuette, or plaque, or other object is modelled in wax. The wax is coated with plaster-of-Paris applied moist, with a brush, in many layers. When a sufficient thickness (a quarter of an inch or over, according to the size of the object) is obtained, the wax is melted out, and the lead is run into the plaster mould. There is really very little risk in using this process in reproducing small objects, though the mould has, of course, to be broken to release the lead, and its simplicity and the fact that no chasing or reworking is required should recommend it to amateurs. Lead is, of course, much less liable to damage than either wax or plaster; but, if necessary, it may be made very hard by an admixture of a little antimony, from one twentieth to one third, according to the degree of hardness required. The last proportion will give a metal like that used for type, and nearly as durable as bronze. Inkstands, boxes made of cast panels soldered together, paper weights, small candlesticks, and other useful articles may be made in this way.

Lead may be hammered into trays, sconces, and plaques exactly as brass is and much more easily. The articles thus made can be decorated in a variety of ways. They may be incised with a graver or with a sharp point; they may be stamped with small hand stamps; they may be pierced in patterns with chisel and mallet; small reliefs may be soldered on to them; and, lastly, the solder itself may be applied in patterns. As it remains bright while the lead becomes dull, it makes in a little time a very effective decoration.

The manner of making a pattern with solder on lead is as follows:

The article is covered with a coat of size mixed with lampblack, on which the pattern is drawn or transferred. The parts that are to show in the silvery color of the solder are scraped clean with a steel eraser and rubbed with a little sweet oil. The solder is then applied in the usual manner with a small copper soldering "iron." It will take only on the scraped parts, and the black



ground can be allowed to stay or may be wholly scraped off if desired. The solder may be made to look like gold by giving it a coat of yellow varnish. A similar but not so brilliant effect may be obtained more easily by simply scratching out a pattern in the lead and varnishing it to prevent the newly exposed surface becoming dull again.

If it is desired to ornament lead work with colors, the best plan is to incise the pattern deeply and cover the ground with coarse cross-hatching. Common oil paints may be rubbed into the spaces thus prepared if the object is intended for interior decoration. If it is to be placed out of doors, colored mastics will be better.

To gild lead, scrape and cross-hatch the surface, then apply a ground of linseed oil and turpentine in equal quantities, in which have been boiled a thick mixture of white and red lead. When this is nearly dry, apply the leaf gold and burnish. When the amateur is near an electroplating establishment, however, it will be better to have the lead gilt there, as is often done with the leading of small stained-glass windows. The quantity of metal to be applied can be regulated at will, and the object may be either slightly or heavily plated. Partial gilding can be very easily effected in the electric bath by stopping out with varnish the parts which are not to be gilded, and very beautiful decorative effects may be attained in that way. Lead will also take copper and silver plating readily in this bath.

TREATMENT OF DESIGNS.

CARVED CHAIR-BACK.

THE selection of the wood for this is the first consideration. For those who prefer to work in the soft woods, sweet gum will be found to be ideal, also sycamore, cherry, lime, pear, and apple. The wood should be well seasoned and free from blemishes. American walnut is easily cut, and is of a dark, rich color, which improves with age and oiling. It should have a straight, even grain. As this wood does not generally come very wide, the chair-back must be made in two pieces, which should be joined in the exact centre of the design. Oak is a fine wood, yet rather hard. This difficulty is, however, soon overcome by skill and practice. Remember always to cut with the grain, and keep the tools in first-class condition. The chair-back can be sawn out to shape before it is carved, but it is always best to leave that until the carving is finished, for then the clamps can be more freely used upon the waste wood at the sides. The transferring is always much more satisfactory if done upon carbon paper. When commencing to carve first, "kerf" down the outlines and strongest parts of the design—the relief should be about a quarter of an inch. Use the curved gouges, which will fit the curves to be cut. The weaker parts of the design, such as the tendrils, should be trenced on both sides with a $\frac{3}{4}$ of an inch gouge, finishing to the desired thickness with a V tool. The background should not be made smooth and flat, but should show the gouge cuts. Some of these will be deeper in parts to better catch the play of light and shade. When cutting the tenon which secures the

back to the seat, to give the proper cant, the shoulder is cut on an angle as shown (the exact size). As this is not an easy job for the beginner, perhaps it would be as well to dowel the back to the seat with half-inch dowels, the back, of course, being cut on the same slope, secured in its proper position on the seat and augered out from underneath. This will make the holes parallel to each other. When completed, finish with raw linseed oil. Should it become sticky, remove with crude kerosene, and oil again.

FRET-SAWN PAPER-CUTTER.

THE wood for these small, light articles should be close-grained, hard, and elastic. Lance, plum, or holly are the most desirable. The thickness should be about a quarter of an inch, and the edge of the blade thinned down to an eighth of an inch, the cutting edge being bevelled about an eighth of an inch. The decoration and modelling should be done in pyrography—modelling with the regular burner and shading with the brush or blower. Finish with beeswax and turpentine.

CUP AND SAUCER DECORATION.

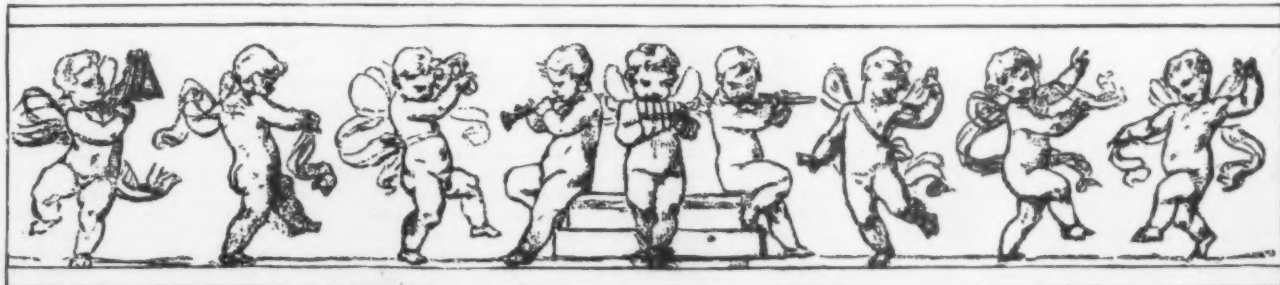
THIS design, originally carried out in Delft Blue, could be used for any monochrome. Light Violet-of-Gold, for instance, with scrolls in Pearl Gray, shaded Violet, and liberally touched up with white enamel, would be a dainty combination. The tinting should be from the edge in, leaving the centre white; and the enamel should be laid in fine lines and dots in such a manner as to give the effect of light catching modelled parts. On the spaces among the scrolls, the tinting may be broken into blue, pink, and purple grays with good effect.

The scrolls may be gilded, and raised paste used to form settings for jewels of white and a colored enamel, or two tints of one color. This would require two firings. The first treatment could be done for one by cleaning out the spaces where enamel is used, but would be more satisfactory if given two firings.

PLATE—WHORTLEBERRIES.

DELFT GREEN will give a pretty gray green for the ground color. The berries may be variously tinted, from the unripe green ones, through bright red to almost black, and they have a heavy blue gray bloom, giving considerable variety in the coloring. Use Moss Green and Pearl Gray; shade with Brown Green, giving some a red cheek. For others use Carnation and Violet-of-Iron, and for those fully ripe, Deep Blue and Deep Purple with a little black. Sometimes let the purple show clear in part of a berry, especially at the blossom end. The light is blue gray, softened off into the dark color, showing the bloom. The leaves are strong, warm green, Moss and Brown Green and Green 7. Let some be tinted with Brown and Violet-of-Iron, also use touches of Violet-of-Iron about the stems. Repeat the groups in the shadowy forms in tinted grays, and carry the same into the scrolls to a certain extent.

A simple treatment for an inexperienced person would be to put in the scrolls with Pearl Gray and Delft Green—not very strong—cutting out the lights very carefully. All this work must be extremely neat. Paint the berry groups and the shadow forms in their proper colors; use Pearl Gray through all the greens, and keep the outlines soft. Then after firing tint the plate from the edge in with Delft Green, and inside the scrolls break into Warm Gray, Pearl Gray, or any soft tints that harmonize. Carry the color pretty much over the berries, and retouch the latter as necessary, using the same colors as before. Touch up the scrolls with clean, true lines—not too strong. Cut out the lights, and retouch delicately with White Enamel. On designs of this character very beautiful effects can be got. But it all depends upon the color sense of the artist. It would be impossible to put into words all the subtle changes that may be made with these tinted grays.



NEW PUBLICATIONS.

PORTRAIT MINIATURES, by G. C. Williamson, forms a stout volume of the Connoisseur Series, edited by Mr. Gleeson White. Mr. Williamson's text covers the period from Holbein's time (1531) nearly to the present day, ending with an account of some notable collections, mostly English. The amateur collector, his ideals and his peculiarities, is also treated of in the opening chapter; but the intervening chapters are devoted to the history of the art. Painters in enamel are included in a special chapter. The illustrations, fairly well executed half-tone plates and reproductions of wood-cuts, printed apart from the text, are very numerous, and may give the reader some idea, though a faint one, of the artists represented. There are examples of Nathaniel Dixon (shown in his portrait of Catherine of Braganza), Samuel Cooper (portrait of General Monk, from Queen Victoria's collection), of Hans Holbein, Nicolas Hilliard, and other early miniaturists. Of eighteenth century miniatures there are two of Queen Charlotte, by Ozias Humphrey, and examples of Samuel Cotes, Nathaniel Hone, and William Grimaldi. And of nineteenth century artists we have examples of Andrew Robertson, William Wood, and Sir Thomas Lawrence. The enamels are mainly by French artists—Jean Petitot, Isabey, and the Haalts; and to Frenchmen is given most of the chapter on "Foreign Miniaturists." There are a useful bibliography and an index of artists. (George Bell & Sons, London; Macmillan & Co., New York.)

VASARI'S LIVES OF THE PAINTERS, edited by E. H. and E. W. Blashfield and A. A. Hopkins, differs from other English editions of this celebrated work mainly in the abundant and sometimes very useful notes supplied by the editors, mainly from critical and artistic and archaeological publications not referred to by previous editors. To include these notes in four volumes of a handy size, it was found necessary to leave out several of the lives of painters of little merit, but we do not think that the general reader will miss those that have been omitted. A long preface containing a bibliographical sketch of some interest and a smartly written life of the author begin the first volume. There are special bibliographies prefixed to each life; and a very thorough general bibliography will be found at the end of the fourth volume, together with an Appendix giving the best of Vasari's Introductions; and indexes of persons and of places. The work is well printed, and is neatly bound in dark red. For the student of Italian art, this edition should supersede all others. (Charles Scribner's Sons, \$8.)

MY STUDIO NEIGHBORS, by the late William Hamilton Gibson, deals, like the other books of the author, with familiar features of country life, from the point of view of a naturalist and an artist. The head-piece to "A Familiar Guest" shows a view of the artist's studio, with a pair of robins on the sill of the open door, through which one gets a glimpse of rolling country diversified with woods and hedgerows, and of the distant mountains. But the "Familiar Guest" of the essay is not the robin, not the inquisitive squirrel, nor the saucy sparrow, but the hornet, who made a home for its progeny in the bamboo handles of the artist's brushes. Another essay tells how an enterprising cuckoo outwitted a cow-bird, with the help of several characteristic illustrations of both parties to the transaction. "A Queer Little Family on the Bittersweet" describes the membracis, a tiny insect, which looks like a microscopic quail. "The Welcomes of the Flowers" is a poetical account of the machinery of fertilization in flowers, and the relation thereto of insect activity. It is one of the longest of the essays, and the illustrations are very curious and interesting. In the other essays ants and butterflies revel in "A Honeydew Picnic;" "A Few Native Orchids" display their quaint physiognomies; and the strange secrets of the common milkweed are revealed. The volume is beautifully bound in mottled green cloth, with a design in black and gold. (Harper & Bros., \$2.50.)

THE EVOLUTION OF FRANCE UNDER THE THIRD REPUBLIC, by Baron Pierre de Coubertin, reviews the history of France since the fall of the Third Empire, and presents a succinct statement of the progress of French colonization, the defeat of the monarchist faction, the relations of church and state, education and the present condition of the social question. Baron de Coubertin has visited the United States and England in the interests of education and athletics, and has quite recently become celebrated through his revival of the Olympic games. The acquaintance with foreign countries and foreign ideas which he has thus gained has broadened his own views, and enabled him to put the leading facts of recent French history before English and American readers in a peculiarly acceptable style. A long

"Introduction" by Dr. Albert Shaw, the editor of the Review of Reviews, adds considerably to the usefulness of the work. The translation, by Isabel F. Hapgood, is written in clear and idiomatic English. There are half-tone portraits of Thiers, McMahon, Grévy, Ribot, Gambetta, Renan, Taine, and other statesmen and celebrities. (T. Y. Crowell & Co., \$3.)

TALKS ON THE STUDY OF LITERATURE, by Arlo Bates, is made up from a course of lectures delivered by the author before the Lowell Institute in 1895, and attempts a definition of literature, and a discrimination of true from false methods of study. The principal point made by him is that the language of literature is distinct from common speech, not only in that it has different idioms and conventions, but because it aims by vague allusion to convey more than can be conveyed by definite speech. To understand this language of allusion, even in a modern book, an acquaintance with the whole range of literature, and especially with the classics, is requisite. To the classics (in the widest sense) Mr. Bates devotes three chapters, which he follows with a discussion of the relative value of "New Books and Old," in which he accepts Max Nordau's opinion as to the "degeneracy" of a large part of current literature. Other chapters are on "Fiction," "Poetry," and "The Texture of Poetry." (Houghton, Mifflin & Co., \$1.50.)

WHITE MAN'S AFRICA, by Poultney Bigelow, is one of a number of books brought out by the Jameson raid, and the struggle of the various European nations for the possession of as large a share as possible of the "Dark Continent." In dedicating his book to the President of the Orange Free State, Mr. Bigelow says: "The four Republics of South Africa have in their hands the shaping of a great nation. This Empire cannot be guided by wires from Berlin or Amsterdam, New York or even London." In other words, he looks forward to the creation of the United States of South Africa. Whether this be a dream or not, Mr. Bigelow gives readable pen pictures of President Kruger of the Transvaal, of Portuguese progress in South Africa, and of the last of a great black nation—the Basutos. The negroes of South Africa, he insists, can be made good citizens of this future united republic in opposition to the opinion now prevalent there. There are many illustrations. (Harper & Bros., \$2.50.)

GLEANINGS IN BUDDHA FIELDS, by Lafcadio Hearn, aims to give the reader some notion of the two great religions of Japan, Shinto and Buddhism, as working systems, affecting the everyday life and the emotions as well as the minds of the people. The subjects of the various essays comprised in the book are not—the title notwithstanding—confined to Buddhist fields. On the contrary, the first and most interesting, "A Living God," relates to the deification of a man of the common people by his neighbors, because of his self-devotion in a time of extreme danger to the little community to which he belonged. This is an example of the practical working of Shinto, the way of the gods. Quite as important, though less likely to be understood by the general reader, is the essay on "Nirvana," in which Mr. Hearn seeks to lay open to Western minds the real beliefs concerning the hereafter of the most advanced "Northern," i. e., Chinese and Japanese, Buddhists. He is little likely to be understood, except by persons familiar with mystical speculations of one school or another. In an essay "On Faces in Japanese Art," the author shows that they are not, as some Westerners assert, void of expression, only they express some type and not the individual. Two of the essays are descriptive, "Notes of a Trip to Kyoto" and "In Osaka," and, wherever he goes, Mr. Hearn finds something wonderful and curious to describe, like the chapel at Osaka, where the ghosts of dead children are supposed to come at the sound of the bell to receive presents of toys from their parents or from living children. (Houghton, Mifflin & Co., \$1.25.)

AMERICAN NOBILITY, by Pierre de Coulevain, is an attempt by a Frenchman to give, in the form of a novel, his impressions of a society "that both amazes and scares" him. We have a nobility, a caste descended from the Puritans and other early and more or less pious adventurers; but it is "already submerged" by the plutocracy, and is like to be forever kept down by the formidable pressure of "outside candidates." With us, "the child is determined to have more toys than his playfellow, the woman more luxury than her friends, the man more dollars than his colleagues." And when he has the dollars, he must have position. This spirit of emulation will lead us, M. de Coulevain thinks, to the conquest of Mexico and Brazil, and only then, when we have no more material tasks before us, will we return to the conquest of life through science, devotion, and love. "American Nobility" is lively reading. (Charles Scribner's Sons, \$1.50.)

A LOYAL TRAITOR, by James Barnes, is a book for boys which can be cordially commended to all humanity. It is, in the main, a story of the War of 1812, and is told in the first person. The hero, John Hurdiss, of Stonington, Conn., is taken charge of by an eccentric French uncle, his father having been lost at sea, and his mother dying soon after. M. de Brienne teaches him fencing, and when he falls in love with the sea and ships on the Young Eagle, he finds that accomplishment of great use to him. He is captured by the British, and now discovers that his command of the French language is a good thing also, for it enables him to pass himself off for a Frenchman. His subsequent adventures are numerous and thrilling, and are narrated with an air of veracity which carries conviction. He gets charge of a vessel, is shipwrecked, cuts out a cutter, and returns, wounded but glorious, to marry Miss Mary Tanner, his old-time playfellow, and be happy ever after. The illustrations, by Mr. A. J. Kellar, are not the least attractive feature of the book. Mr. Kellar is well up in the curious costumes of the period, and he has learned so to humor the peculiarities of the half-tone process that its defects are scarcely noticeable. (Harper & Bros., \$1.50.)

GEORGIA SCENES, by a Native Georgian, is a book of tales of the period before the war, which now appear in a new edition from new plates, to fulfil the author's hope that "chance would bring them to light at a time which would give them an interest," which he did not suppose they would have to his contemporaries. They are, in fact, curious tales of bygone manners. Some of the best are "The Charming Creature as a Wife," "The Militia Company Drill," "The Debating Society," "The Fox-Hunt," and "The Shooting Match." The quaint illustrations, reproduced from the first edition, will be of interest to whoever makes a study of the history of illustration in America. (Harper & Bros., \$1.25.)

UNCLE LISHA'S OUTING, by Rowland E. Robinson, is a moving tale of duck hunting on Little Otter Creek, in a country which, if we take Uncle Lisha's word for it, is "a good enough country for most anybody to live in, level 'nough, so 't you needn't roll off, an' hills an' mountains so's 'at your eyesight don't git tired a-trav'lin' t' the eend o' the airth." It will be seen that the hero's language consists mostly of inverted commas; but his speculations are none the less interesting, and he and his companion, Antoine, whom he calls "Antwine," do many marvellous things together, even though there be no "greasily bear" nor "Injun" in their neighborhood. As a study in dialect, "Uncle Lisha" is the best thing since the early "Uncle Remus" books. (Houghton, Mifflin & Co., \$1.25.)

AN OPEN-EYED CONSPIRACY, by Wm. Dean Howells. In this charming love story we are introduced to American watering-place society, the scene being laid at Saratoga in July and August. A Mr. and Mrs. Marsh are staying at Saratoga, and the story is told by the former in the first person. The heroine of the story is a Miss Gage, who finds it very dull without the companionship of a young man. Mrs. Marsh at once secures the desired article in the person of their friend Kendricks, and the affair progresses merrily along, the engagement of the young couple being the result. The characteristic of the book is the local color about Saratoga, and Mr. and Mrs. Marsh's readings of the characters of their friends is most cleverly told. (Harper & Bros., \$1.)

THE QUALITY OF "ZULEIKA", by Clinton Ross, may safely be judged of from a few extracts. The mysterious Mr. Mahomet Ali, who appears in the first chapter, has a face that is "rather narrow, coming down to thin, firm lips," and apparently ending there. His eyes are "like a pair of intensely brilliant rubies," and he also wears a ruby in his scarf. "He was far from being a black man, you know." He speaks "in an accent very decided, and yet with the English construction excellent." As for the fair Zuleika, who opportunely comes in out of the rain with Mahomet Ali, to be described by Mr. Ross, "she appeared to have a figure increasing her claims to a beauty which was both intellectual and yet enticingly womanly." In a single paragraph, beginning on the second page, we have "lived about a deal," "wandered about," "sit about, and talk and drink." At the end, the author begs his reader not to take him for "a snob or an Anglomaniac." (Lamson, Wolfe & Co., \$1.50.)

HOW TO TELL A STORY, AND OTHER ESSAYS, by Mark Twain. The majority of these very slender magazine articles are surely not of sufficient importance to justify their inclusion in the Series of Contemporary Essayists. The paper in defence of Fanny Shelley and the one on "Fenimore Cooper's Literary Offences" deserved a permanent place, but the others are mere chips from a literary workshop. (New York: Harper & Brothers, \$1.50.)

MR. PETERS, by Riccardo Stephens, M.B., C.M., is a tale of a Western camp, in which the victim is accused of horse-stealing and is hanged. It is afterward found out that he is innocent. The patience of his son, who waits for twenty years in order to wreak his vengeance on the murderers of his father, is very cleverly brought out. (Messrs. Harper & Brothers, \$1.50.)

SUSAN'S ESCORT, AND OTHERS, by Edward Everett Hale. In this collection of eighteen short stories, perhaps "Susan's Escort" is the funniest. It is the story of a Boston girl, who, being fond of music and the theatre, and being engaged to a man living at a distance, devises a scheme by which she makes a manikin which opens and shuts up like an umbrella. She buys a mackintosh, trousers, shoes, and a hat for it, and it accompanies her every evening to the various places of amusement. When she arrives at the place she calmly shuts up the apparatus. Mr. Hale's quaint humor is brought out in the conversation between Susan and the dummy. The book is prettily illustrated by W. T. Smedley. (Messrs. Harper & Brothers, \$1.50.)

THEY THAT SIT IN DARKNESS, by John Mackie, is a story full of striking description, and is certainly one of the best "bush" stories ever told. Many of the situations are highly sensational. The heroine, though possessing the usual prowess of the Australian girl with the gun, etc., is yet so thoroughly genuine that one cannot help feeling interested in her. (\$1.00.)

THE YOUNG MOUNTAINEERS, by Charles Egbert Craddock, contains half a score of stories of boy life in the Tennessee mountains. They are sure to be favorites with boys, and with older readers as well. In each some mysterious or exciting adventure is related, with that knowledge of human nature and skill in describing the larger nature which we have come to look for, as a matter of course, in Miss Murfree's work. "The Mystery of Old Daddy's Window" is a ghost story, which when the inevitable explanation comes is even more thrilling than before; for the "window" is a cleft between two precipices, and the ghost the shadow thrown by the moonlight of an unseen boy clambering among the vines on the face of one of them. In "A Mountain Storm" we have a vivid description of the terrors of being buried alive in a "sink-hole." How it feels to spend hours in the wind and rain on a narrow ledge, while a smaller boy forgets to tell of one's predicament, is told in "Among the Cliffs;" and there is much to charm the attention in "The Conscript's Hollow," "A Warning," and "Christmas Day on Old Windy Mountain." Mr. Malcolm Frazer's illustrations are just such as are needed to give a foretaste of the amusement to be derived from the book. (Houghton, Mifflin & Co., \$1.50.)

IN "A SON OF THE OLD DOMINION," by Mrs. Burton Harrison, we find not only an excellent historical novel, but also a charming love story and delicious bits of dialogue with description. (Lamson, Wolfe & Co., \$1.50.)

MASTER SKYLARK, by John Bennett, is a cleverly told story of a singing boy and an actor's daughter, in the days of good Queen Bess. The boy, who is the hero of the tale, is a fellow-townsmen of Shakespeare, and in the course of the story sings before the queen, who grants him the boon he asks for—namely, to be returned home, whence he was abducted by the actor Carew. Mr. Reginald B. Birch, who has furnished the illustrations to the story, has admirably succeeded in catching the picturesque spirit of the age. His drawings of the strolling players, and of old St. Paul's, Blackfriars Bridge, and other scenes in Elizabethan London, have much of the quaint charm of the story itself. (The Century Co., \$1.50.)

JOAN OF ARC, by Boutet de Monvel, shows the celebrated French artist at his best, both as draughtsman and as colorist. M. de Monvel, who has for years studied the career of the heroine of Domremy, has himself furnished the text to his pictures, in which Joan appears as the imaginative village maid, as the patriotic leader, and as the martyr to religion and country. The effects of color produced are, some of them, very beautiful, not only in simple compositions like that of the little shepherdess listening to the archangel, but also in crowded subjects, such as those of the introduction to the king, the entry by torchlight into Orleans, the return from battle, and Joan at the Council. Naturally, the most gorgeous in color is the double-page plate of the coronation, but those more subdued in tone, like that of Joan in the church at Compiègne, are even more artistic. The book is beautifully bound in purple and gold. (The Century Co., \$3.)

A PREVIOUS ENGAGEMENT, by W. D. Howells, and SIX CUPS OF CHOCOLATE, by Edith V. B. Matthews, are two little drawing-room comedies which readers given to amateur theatricals would do well to procure. (New York: Harper & Bros., 50 cts. and 25 cts.)

CORRESPONDENCE.

THE PAINTING OF SHADOWS.

B. G. asks: "Will The Art Amateur kindly answer the following? In the use of color, are there any rules governing the proper color to use in shading objects or to know the color cast by objects? For instance, what color would be used to shade the folds of a pink dress, and what would be the color of the shadow cast by a white apron on the same pink dress? Again, a vessel's sail of a brown gray, but the sunlight causes it to appear a light red. What is its color in shadow? Do complementary colors play any part? Amateurs are more or less nonplussed in regard to color in shading and shadows, and any help or suggestions you can offer will be much appreciated."

(1) The shadows thrown upon an object and the shadow cast by that object are generally independent of each other in color, and should each be studied in itself, yet with a view to the relation of the two. The older painters followed here a rule which attributed to the complementary colors an arbitrary influence in determining the tone of the shadow. The modern school discard these conventional views of light and shade, and paint the shadows according to the impression of color they convey to the eye. This would naturally seem the truer method, as each shadow is materially influenced in color and depth of tone by the strength of the light and the relative color of the surrounding objects.

(2) In shading a pink dress, the colors used both in light and shade depend greatly upon the texture of the material of which the dress is made. A dull, thick stuff, like cashmere or cheese-cloth, would show very little reflection in the folds, while a pink satin or smooth silk would glisten and reflect its color brilliantly, even in the deepest folds. The only way to succeed in painting such effects is to study the draperies from nature. In regard to the color of the shadow thrown in the case you mention, it is not likely that one would wear a white apron with silk or satin; therefore, supposing the material to be muslin or chintz, the colors to be used may be suggested as follows. For the local tone of warm light pink mix Madder Lake, White, a little Yellow Ochre, and a very little Ivory Black; in the shadows a deep tone of warm reddish gray is seen, broken by silvery blue-gray half tints. The colors for the shadows are Light Red, Madder Lake, Raw Umber, Ivory Black, adding a little Yellow Ochre and White. For the silvery half tints mix a little Cobalt, White, Madder Lake, a very little Yellow Ochre, and a little Ivory Black. Where the reflected lights occur, a warmer tone is given by adding some deep Cadmium to the Yellow Ochre, omitting Cobalt and Black, substituting Raw Umber. The high lights should be delicate in color and silvery in appearance, rather than chalky; these are very high in key, being in some parts merely a warm pinkish white; the paint is sharply struck on the canvas with a flat brush, and where the light falling on the top of a fold is very narrow, the edge of a small, flat brush may be used with good effect. These final touches of light should, as a rule, not be blended, but if put on when the undertone is still wet, they will soften sufficiently. Sometimes, though, it occurs that these sharp lights break and spread a little in parts where the silk or satin is stiff; then a flat bristle brush may be used with a quick touch, and drawn across the folds. In painting satin very little blending is needed in any part.

(3) The sail of a vessel such as you describe, of a brownish gray tone, showing warm, reddish lights where the sun strikes through, would necessarily cast a warm tone of shadow upon the deck, of the quality of transparent reddish brown, to be observed in the local tone where the sunlight strikes through; the shadow would, generally speaking, if closely observed, be darker and grayer in quality than the canvas of the sail directly exposed to the sun. A hint of warm

reds would play through the cast shadow, and the whole effect would be richer in color than the general tone of the sail. Of course, any change of light or accidental reflections from the water would influence this conventional coloring, so that no arbitrary rules can be given. The complementary colors will probably find place in the shadow tint, but have no arbitrary value, as the coloring of the shadow is liable to the changes mentioned above. To convey any valuable impressions of these transitory effects, in reproducing such a subject upon canvas, it is absolutely necessary to observe them from nature, if one would secure any truly artistic quality in his painting. The reflection of the boat and sails thrown upon the water beneath forms an interesting part of the composition, and may add greatly to the variety of color in the shadows; chance ripples or little waves breaking the outlines of the shadows and elongating their forms upon the surface of the water are also interesting details and well worth careful attention; the relative values should be closely considered.

"MARQUETRY" AND "BUHL-WORK."

"SUBSCRIBER."—When inlaying is done with various kinds of wood, the work is called marquetry; but when done with brass or tortoise-shell, it is called buhl-work, from the name of its inventor—Boule, a French cabinet-maker, whence the name is often spelled "boule." The last-named method of decoration is somewhat complicated. Ebony, or some dark wood, is generally the material upon which the inlaying is done. Where tortoise-shell is used, it is commonly laid upon a red ground, which shows clearly through the transparent part of the shell. Brass patterns are let into a ground of tortoise-shell, and sometimes tortoise-shell is inlaid with the brass. Marquetry was formerly confined chiefly to black and white, but now a great variety of colors are used, and very complicated patterns and designs are produced.

DECORATING A SMALL FLAT.

A SUBSCRIBER asks us to suggest a scheme of color decoration for the library, parlor, and dining-room of a flat the largest room in which, the parlor, is fifteen feet square in plan. The dining-room is lit from the north, the library and parlor from the east; but the rooms are *en suite*, connecting by folding-doors, and hence must be treated as a whole. On account of the north light in the dining-room, warm tones are to be preferred; and we would recommend a turkey red or dark crimson paper for the dining-room, old rose or the parlor, and for the library, a small, cozy room, twelve feet by ten, a rather grayer shade of the latter. All these might best be plain, cartridge papers, as any pattern adds to the crowded appearance of a fully furnished small room. The ceilings throughout might be of the one tone—a rather dull cream color. The furniture, which is of mahogany, will harmonize with the colors suggested. For the library one or more bookcases are needed, and we would recommend small cases of mahogany, holding each about one hundred volumes, with open shelves, and no ornamental carving, costing about \$7.50 each. Two of these, together with a combination desk, set of shallow drawers (for prints, magazines, and pamphlets), and bookcase with glass doors (for expensively bound books), should be sufficient. This last article, which is indispensable, costs in mahogany about \$45.

A choice of window-curtains, portières, and rugs may be made which will be in keeping with the color scheme thus set, and yet give an individual character to each room. For the dining-room, we would recommend a single large East Indian rug, which may be had for \$35. These rugs are commonly in very large patterns of dull red and blue, with narrow borders of pale yellow, a striking, yet not inharmonious combination. The size is 9 x 12 feet, which will leave part of the parquetted floor bare; and a few smaller rugs, of an inexpensive sort, may be required for the fireplace and before the doors. The dining-room windows are both in the northwest corner of the room, and may be treated as one, with hangings of "Oriental tapestry," costing about \$1.50 per yard. The portières should be of heavier stuff; and as the mantel and wood-work of the room are in the French Renaissance style, we would recommend a modern imitation of old French tapestry, such as may be obtained of any of the large importing houses. Dull blues and greens should dominate in these hangings, in order to prevent monotony. In the parlor the curtains might be of rose-colored Damascus silk, at \$35 the pair; and in the library of a dull silvery gray or *écru* Japanese silk, embroidered in a sketchy manner with a large floral design, for about \$8. A handsome Turkish rug, of the same size as the Indian rug for the dining-room, and costing the same, but bearing a much smaller pattern, would answer for the parlor; while for the small library, a fine Persian rug, of about 3½ x 8 feet,



would be quite large enough. It will cost \$12 to \$14. The bookcases may have curtains of the same stuff as the windows; and a divan, to take the place of movable seats, may be cushioned as described in our account of a Moorish smoking-room in our last number. (2) Yes. The Hartshorn is considered a reliable shade-roller.

SUNDRY QUERIES ANSWERED.

G. J. H.—You will find the information you ask for in "Modern Illustration," by Joseph Pennell. It is published by Messrs. Macmillan & Co., New York.

To B. J., who asks, "Can I mix anything with Deep Ultramarine Blue to give the greenish color and make it take the place of Deep Blue Green?" we reply, Fire a test piece and see what is the result. You will find it poor economy to try to make colors. Even if successful, you waste as much of two colors as you would use of the one bought ready prepared.

P. L. M.—A photographer may gain a good deal in knowledge of composition and pictorial effect through the study of the old masters by means of photographic reproductions. Large photographs of celebrated paintings and other works of art are made by Braun, Clément & Co. of Paris, the Berlin Photographic Co., F. Hegger of New York, Frederick Hollyer of London, and Alinari Brothers of Florence, Italy. They may be had through any of the large dealers in and publishers of prints, such as Messrs. Fishel, Adler & Schwartz, William Schaus, Wunderlich & Co., Frederick Keppel & Co., and others. Consult our advertising columns. Several of these houses publish catalogues with small illustrations, which are well worth the small price asked for them. It will be best to consult your file of The Art Amateur in order to select the paintings of which you would like to order large photographs. Landscape is best studied in the works of modern masters, such as Rousseau, Dupré, and others, photographs of which may be obtained in the same manner.

ART NEWS AND NOTES.

CALIFORNIA EXHIBITIONS.

SEPTEMBER was a notable month in the art affairs of California, from the fact that two exhibitions were held, at which the art displays were important, both in the quality of the work and in the number of entries. The exhibitions were those of the State Agricultural Fair, held at Sacramento, and the Industrial Exposition of the Mechanics' Institute at San Francisco. The united exhibits at both of these galleries comprised four hundred and seventy-five oil paintings, three hundred and five water-colors, sixty-five pastels, fifty black and white drawings, and one hundred and one pieces of sculpture. The largest collection was at San Francisco. At the Sacramento Fair the number of exhibitors was larger and more representative of the art of various parts of the State; but the work being mostly provincial, it did not, upon the whole, show that spirit and finish present in most of the pieces at San Francisco. The awards at each of these exhibitions were not large. At San Francisco the aggregate sum distributed was about \$600, while at Sacramento it was \$700, no artist receiving over \$40; but the pictures were moved without cost to the artists, and the unusually large number of sales made was highly encouraging.

Landscapes dominated in both exhibits, but instead of mountain scenery, as heretofore, being the prevailing motive, we have now pastorals.

One of the most characteristic of these was one by R. D. Yelland, "Evening in an Alameda Hay-field," a really effective piece of grouping, with the tall eucalyptus trees massed—for the first time I have seen them in a picture—in a way to stand in something like harmony with the general scene. The sky shows the foreground bathed in a bright sunlight, while the background is darkened with the sombre scowl of a receding fog—a character of sky so common on this coast in haying season. Yelland had another picture on exhibition that struck me as forceful and full of eloquence: this was at the Sacramento Fair. It was a large canvas called "Ebb Tide," and shows a shore scene at Monterey. The sea has withdrawn from the flat and rock-strewn shore, and lies in choppy gray against a threatening horizon which has just engulfed the sun; the shore curves raising into broken bluffs on the left, while the foreground is strewn with big water-worn sandy stones of bluish gray, and smaller stones of brown, among which dark pools, forsaken by the sea, lie idly quiet. These brown stones glitter with a reddish opalescence, a reflection of the crimson afterglow; and the whole scene is one of strong character and sympathetic rendering. Yelland had more pictures at the two shows, most of them reflective of Central California scenery.

One of the most successful of our coast figure painters is Oscar Kunath, and he was represented in both exhibits by his several types of female beauty. Sometimes the spirit of satire enters into his work. "The New Woman," a black and white, shown at San Francisco is cleverly worked out. In direct contrast to this is the "Daughter of Eve," a half-sized pastel by the same artist.

The "Presidio Marsh," by A. Joullin, was one of

the most pleasing bits of landscape in the collection, showing as it does a glimpse of the lowlands between San Francisco and the ocean, in the vicinity of the Presidio military reserve. It is a strip of marsh between light sand-dunes, spotted with patches of dark green moss, with a fog in the distance coming in over the blue tide in the background. C. Von Perbandt had some good lava rock and a picturesque surf beating against it in his "Shore Near Fort Ross." His "Wood Interior in Sonoma County" showed a brook in the centre of the picture amid a number of redwood trees, the lights mellowed into a haze. The best redwoods, however, were those of John M. Gamble in his "Twilight in the Redwoods." This was a night scene finely worked out; the giant trunks rise among the gloom of the green forest, only a faint glamour of the fading light among the centre forms enabling the eye to distinguish the motive of the picture. R. H. Bloomer had twenty pictures in the two exhibits, but they were mostly foreign motives, and are probably not of recent production. His "American River," however, is fresh and local, and is a good descriptive piece of work.

G. Cadenasso was represented by ten pictures, nearly all of them being landscapes. The work of this artist bears too closely the impress of imitation of his master, William Keith, to admit of praising it on the score of originality.

Keith himself had eight paintings at San Francisco and five at Sacramento. His subjects were all Californian landscapes. Of the entire number, I think his "Headwaters, Merced," showed more of the poetic spirit which characterizes the best of his works than any of the other pieces. It is a composition of sandy hills, flecked with snow. The color throughout is very harmonious. Henry Raschen's "Monastic Garden" showed a sleek old Franciscan Padre in the flower garden of the Santa Barbara Mission. There was rather too much detail on the old arched structure of the church in the picture. His "Indian Mode of Travel" is a good figure piece, showing a brawny buck astride a white horse scrambling down a rocky mountain path, while behind him trudges his squaw, bending beneath a heavy pack, and a little girl in red gingham dress.

C. Chapel Judson's "Severe Criticism" is very pleasing both in composition and color. His landscapes are also excellent. Grace Hudson's picture "Let's Make Up" shows two papooses in the attitude of mending their differences, and is good in color, but somewhat faulty in technique. Among the other artists whose pictures were worthy of mention were Helen Hyde, John A. Stanton, L. P. Latimer, Harry S. Fonda, H. E. Coan, Alice B. Chittenden, Ada R. Shawhan, and Edith White. JOHN E. BENNETT.

CERAMIC NEWS.

THE New York Society of Ceramic Arts will hold its annual exhibition at the Waldorf from November 22d to the 24th. No work is to be admitted which has been done under a teacher, or previously shown in New York. A feature of the exhibition will be the five hundred "souvenir" cups and saucers decorated by the members, and which will be sold to visitors for one dollar each. The idea was originated by the society last year in order to defray the expenses.

THE new color introduced by Sartorius & Co. under the name of Delft Yellow is a beautiful, brilliant yellow, which fires with a peculiar luminous effect. It closely resembles in tone the well-known La Croix Silver Yellow, but presents advantages over this color in that its thin washes fire with extraordinary brilliancy, and its heavier tones have a charming depth.

THE X Rays China Colors introduced by the maker, Mr. Johannes Schumacher, arouse great interest by their novel characteristics and ease of application. The work done with these colors resembles oil painting; rich effects in backgrounds and drapery can be produced quickly and with greater facility than with any other preparation of ceramic colors. In other words, these colors are employed as oil colors are upon canvas. The china surface has not, of course, the absorbent character of canvas, but as the X Rays colors are laid exclusively with the heavy oil medium prepared especially for them, they allow precisely the same manipulation as the true oil colors.

The colors take a very brilliant glaze in firing, attract no dust as they are laid, and can be used as heavily as desired for one fire, coming out of the kiln with intense lustre. Contrary to the action of ordinary china colors, they can be blended back and forth with perfect impunity.

As there is no danger of blistering in the kiln, the color can be laid as heavily as desired, and it is perfectly safe to make one application of color and then to dry it, and apply another thick wash before the article is fired. The colors having this opaque quality, one color can be laid over another, when desired, producing a radical change of tone. For instance, a rose-leaf has fired perhaps a dark, bluish tone of green, when it is seen that a more brilliant yellow tone would have been desirable. For the second firing, therefore, wash yellow on yellow green over the leaf and the bluish tone will be quite

obscured; whereas, in the transparency of ordinary china colors, this effect could never be obtained when light colors are laid over dark ones. The brushes are flat camel's-hair ones of soft texture. Four sizes are furnished with a set of twelve colors. Messrs. F. Weber & Co., of Philadelphia, are the sole agents. The colors can be used in juxtaposition with ordinary china colors, but should not be ground together with them. They can be mixed and blended with each other in every conceivable way to produce the varying tones desired for flowers, landscape, or figures.

AT the exhibition of decorated china at Messrs. W. H. Glenny Sons & Co., Buffalo, N. Y., there were 92 exhibitors and 1214 pieces of work, coming from all parts of the country. The room in which the work was shown was large and well lighted. Great pains had been taken by the firm to give each person's work a good showing, the exhibit being divided off by narrow pale green ribbons. The prize offered, a silver loving-cup, fell to Miss Ida C. Failing, Denver, Col., for her exquisite gold and enamel decorations. First honorable mention was given to Mrs. E. S. Wright. Honorable mention also went to Mrs. F. A. Miller, Miss M. Helen E. Montfort, Mrs. C. C. Dutcher, Misses E. and M. M. Mason, Miss E. D. Jennings, and Miss Elsie M. Pierce. Much satisfaction was expressed at the careful decision of the judges—Mr. Lucas W. Hitchcock, Miss M. B. Alling, and Miss M. Faulkner.

Mrs. E. Schofield Wright's exhibit showed much originality in design. She has struck out into a new field, and her designs, which she calls Etruscan Cloisonné are particularly striking—six bowls, which arrived after the prizes were awarded, being particularly well done.

Mr. H. O. Punch sent a number of figure pieces, most of them copies from well-known paintings; all were good in drawing and very refined in color.

Mrs. Anna B. Leonard's pieces arrived too late to be entered in the competition. They included the Turkish coffee set shown at Chicago and a replica of the jubilee cup and saucer, and several plates with blue and gold borders. Mrs. Leonard's work always shows great refinement in choice of design and thoroughness of execution. Mrs. J. H. Perkins's chrysanthemum tray was good in drawing and very soft and delicate in color. Miss Elsie M. Pierce's tea set in green and gold, with roses, was carefully executed, but the design was poor.

Miss Anna Siedenburgh had a number of dainty plates in colored enamel which were exceedingly well done. Miss McClung's best piece, a punch-bowl, showed much careful thought, which, unfortunately, was not observable in the rest of her pieces.

Mr. Fry's work was not entered for competition. He sent a number of tankards decorated in a most unique and original manner, with beautiful iridescent coloring. Miss Mary E. Walker's gold work was good, but she should study drawing and designing. Mrs. J. Scudder's cups and saucers and vase in green were very soft and restful in color; the scattered violets on one cup was not a good idea.

Miss T. L. Dorwin's tankard showed much original treatment, especially in the background; the yellow flowers should have had more modelling.

Miss M. A. Hurlbut paints violets very well, but she should study designing.

Miss Elsie S. Owens's fruit-pieces, especially the gooseberries, were very well done. Her large plaque was well designed, but a perfectly plain background behind the scrolls would have looked better.

Miss F. X. Marquard's glass painting was particularly dainty and pleasing. Mrs. G. M. Turner's cups and saucers, while well done, were spoiled by the grayish background. J. L. Pearce's work showed a great deal of uncertainty. Miss Harrison, of Toronto, had a number of pieces with unique Dresden sprays, very conscientiously executed.

Mrs. Mary Alley Neal had a quaint candlestick in blue. Her dogwood vase was of a most exquisitely delicate green and the execution was capital. Miss M. Faulkner's Dresden decorations were charming and her gold work excellent. Mrs. E. F. Coomb's plate with tulips were good, but too much enamel was used.

Mrs. C. C. Filkin's trays with grapes and Dresden sprays were charming in color, as were also her vase with Christmas roses, her milk-jug with milkweed, and her plates with very original borders and monograms. Her designs were carefully thought out.

Professor A. Jahn's miniatures were very good in drawing, but they needed a little color in the faces.

Mr. Franz A. Bischoff's pieces were well executed, but they were not his best work. Mrs. F. J. Shuler's vase with roses was well done; her plaque was not quite so successful. George I. Collins's work was very good both in color and drawing. Mrs. F. E. Williams's plate with blackberries was well handled. Her vase in green with lilacs was extremely harmonious. Mrs. F. A. Miller's work was extremely dainty, and her gold work well done.

Miss Helen E. Montfort sent a number of pieces showing much originality of design and careful execution. Mrs. J. M. Hayden's work was crisp in handling and good in color. Miss I. M. Ferris's decorations showed much careful thought. Mrs. C. C. Dutcher's gold work was excellent, but why was her plaque framed in such an elaborate manner, and for what purpose is it intended? Miss A. A. Alsop had several dainty cups and saucers. E. and M. M. Mason's work was all well handled.

The Art Am Working

NO. 1845.—FERN DECORATION FOR A CENT.

(For the Doiley Decoration, see another p



Amateur Working Designs.

ION FOR A CENTRE PIECE. By ELIZABETH FOXON.

ation, see another page of this Supplement.)



The Art Amateur Working Designs.



NO. 1855.—PHOTOGRAPH FRAME. TO BE EXECUTED IN PYROGRAPHY. By M. L. REDFIELD.

The Art Amateur Working Designs.

Vol. 37. No. 5. November, 1897.



NO. 1844.—WHORTLE BERRIES. By FANNIE ROWELL PRIESTMAN.

The Art Amateur

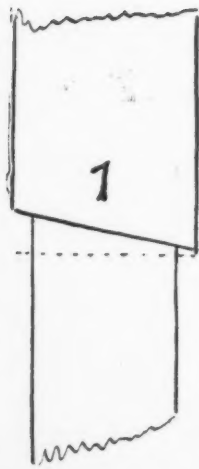


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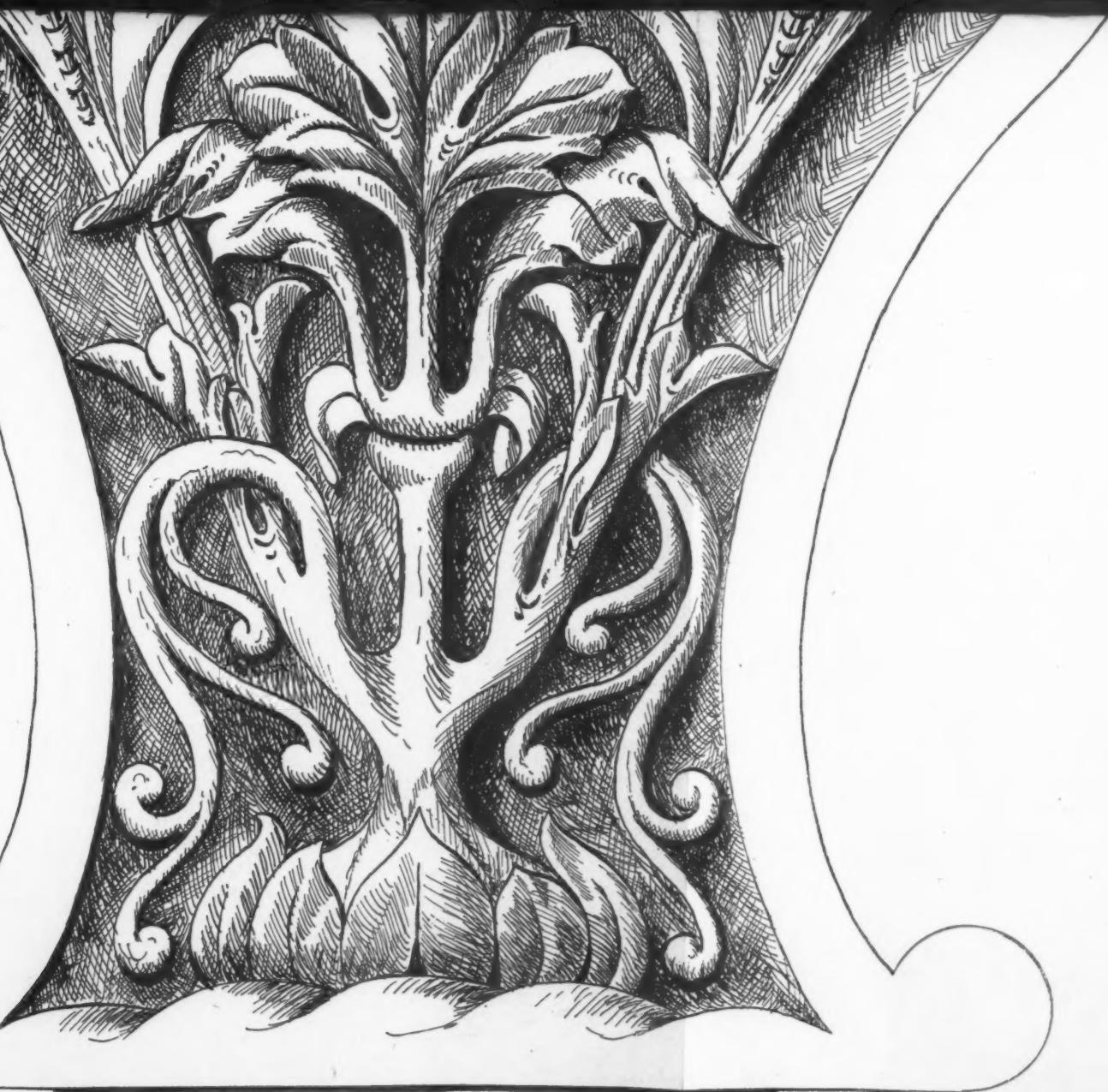


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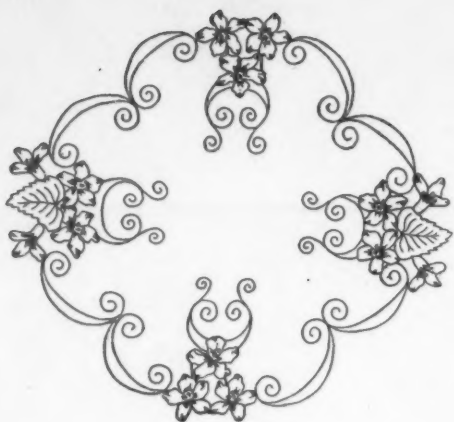
TENSION FOR FASTENING THE BACK OF
THE CHAIR TO THE SEAT.





SKETCH OF THE COMPLETED CHAIR.

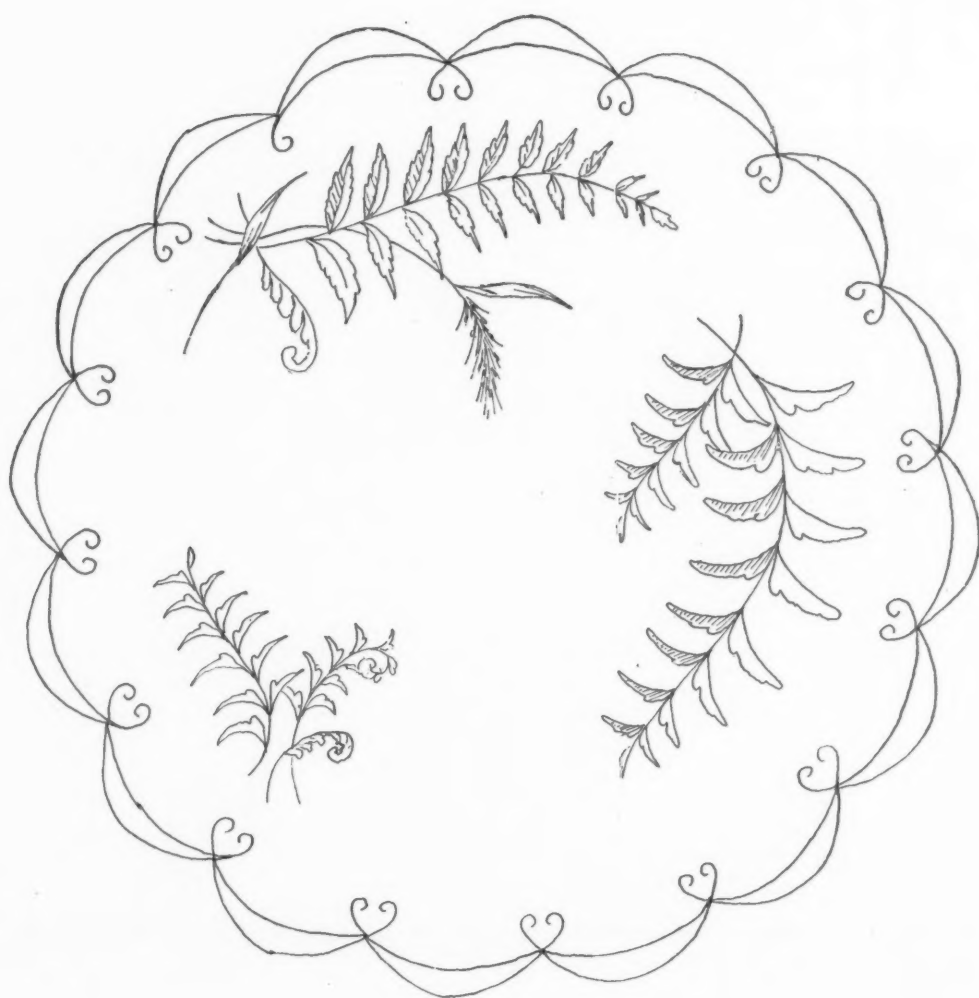
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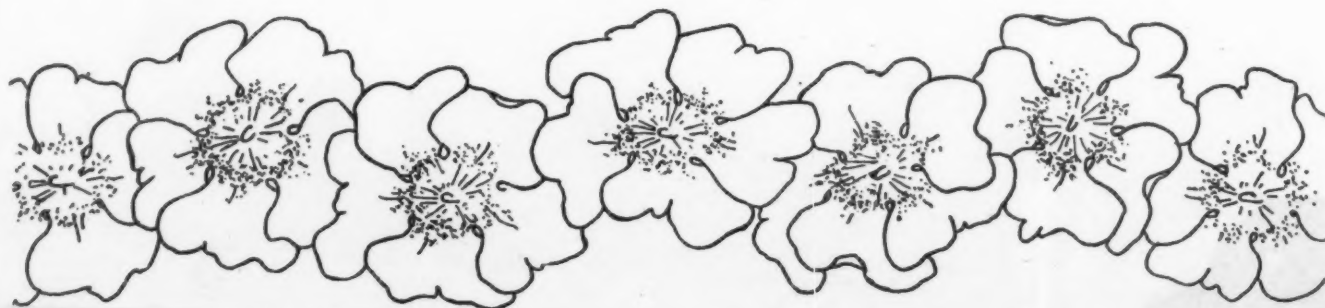
NO. 1851.—BONBONNIÈRE DECORATION.



NO. 1852.—BONBONNIÈRE DECORATION.



NO. 1853.—FERN DECORATION FOR A DOILEY. By ELIZABETH FOXON
(For Centre Piece, see another page of this Supplement.)



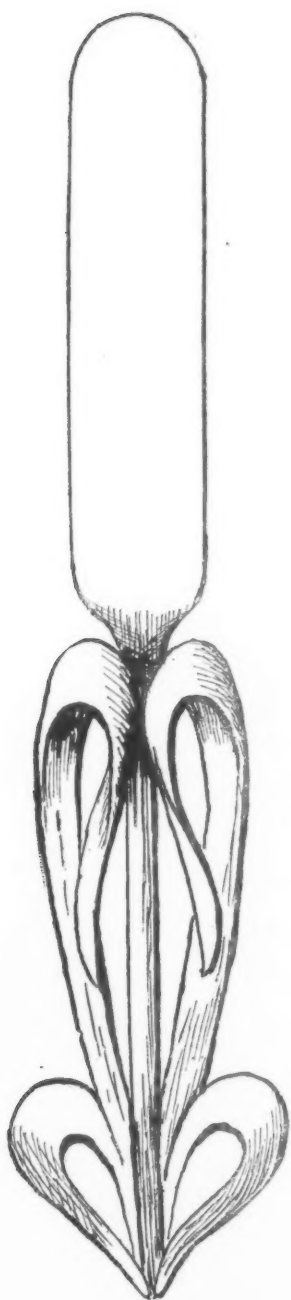
NO. 1854.—WILD ROSE BORDER FOR EMBROIDERY.

NO. 1846.

The Art Amateur Working Designs.



NO. 1847.—CUP AND SAUCER DECORATION. By F. W. HARRELL.



NO. 1846.—FRET SAWN PAPER KNIFE.



NO. 1848.—FRET SAWN PAPER KNIFE.



NO. 1849.—FRET SAWN PAPER KNIFE DECORATED WITH PYROGRAPHY.

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